RT CITY
GIE CHIC
EATLESS GRAZING GUIDE

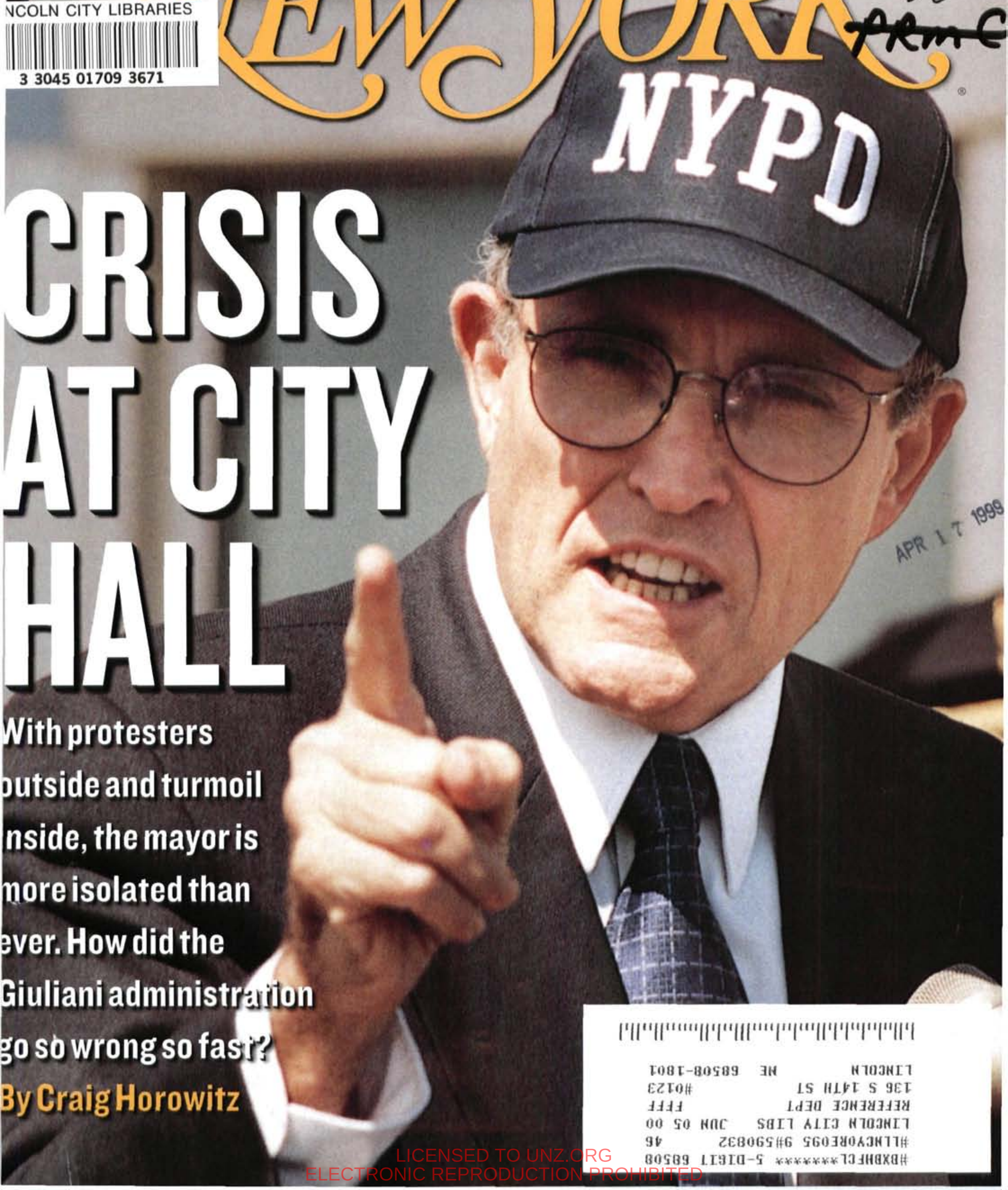
Latrell Sprewell's Second Chance By Eric Konigsberg
The Return of Regine, Nightclub Queen By Vanessa Grigoriadis

APRIL 19, 1999

NEW YORK®

NCOLN CITY LIBRARIES
3 3045 01709 3671

JJ
~~PRME~~



CRISIS AT CITY HALL

With protesters outside and turmoil inside, the mayor is more isolated than ever. How did the Giuliani administration go so wrong so fast?

By Craig Horowitz

APR 17 1999

#BXBHFCL******* 5-DIGIT 68508
#LLNCYORE095 9#5590832 94
LINCOLN CITY LIBS JUN 05 00
REFERENCE DEPT FFFF
136 S 14TH ST #0123
LINCOLN NE 68508-1801

"SETS BROADWAY ON FIRE!"

Stewart Klein, FOX-TV

"AN INEVITABLE HIT!
A GALVANIZING ERUPTION
OF ENERGY, PANACHE
AND SURE-FOOTED STAGECRAFT.
THERE HASN'T
BEEN ANYTHING
LIKE IT IN YEARS!"

Terry Teachout, Time Magazine

"BROADWAY'S SEXIEST,
MOST PROVOCATIVE NEW SHOW!"

Jess Cagle, Entertainment Weekly

"FOSSE IS TERRIFIC!
I'D GO BACK AGAIN AND AGAIN!"

David Patrick Stearns, USA Today

"THIS BRILLIANT, BLAZING BONFIRE
OF ENTERTAINMENT HAS AUDIENCES
SCREAMING WITH JOY!"

Rex Reed, NY Observer

"EXPLODES ONSTAGE, DANCED AND
SUNG BY A BRILLIANT ENSEMBLE."

Jack Kroll, Newsweek Magazine

"A POWERHOUSE ENTERTAINMENT.
HEARTBREAKINGLY BEAUTIFUL.
SENSATIONALLY SEXY.
A STAGEFUL OF THEATRICAL RICHES!
GO SEE IT!
GO SEE IT!"

Dennis Cunningham, CBS-TV

"PURE EXHILARATION!
TERRIFICALLY ENTERTAINING!
THIS CAST DANCES AND SINGS
WITH AN ENERGY THAT THREATENS
TO RAISE THE ROOF!"

Vincent Canby, The New York Times

"MAGNIFICENT!
BETTER THAN OUR GIDDIEST
HOPES. DAZZLINGLY CHIC.
NOT TO BE MISSED
ON ANY ACCOUNT!"

Clive Barnes, New York Post

"THE SPECTACULAR HIT
BROADWAY'S BEEN
WAITING FOR!"

Pat Collins, UPN-TV

"A FEAST OF ART, STYLE AND TALENT.
WITH MORE SEXY, SINUOUS BODIES
THAN ANY SHOW IN MEMORY!
FABULOUS! GO!"

Stewart Klein, FOX-TV

"A SPECTACULAR, NON-STOP
PARADE OF BROADWAY GENIU
DON'T MISS FOSSE!"

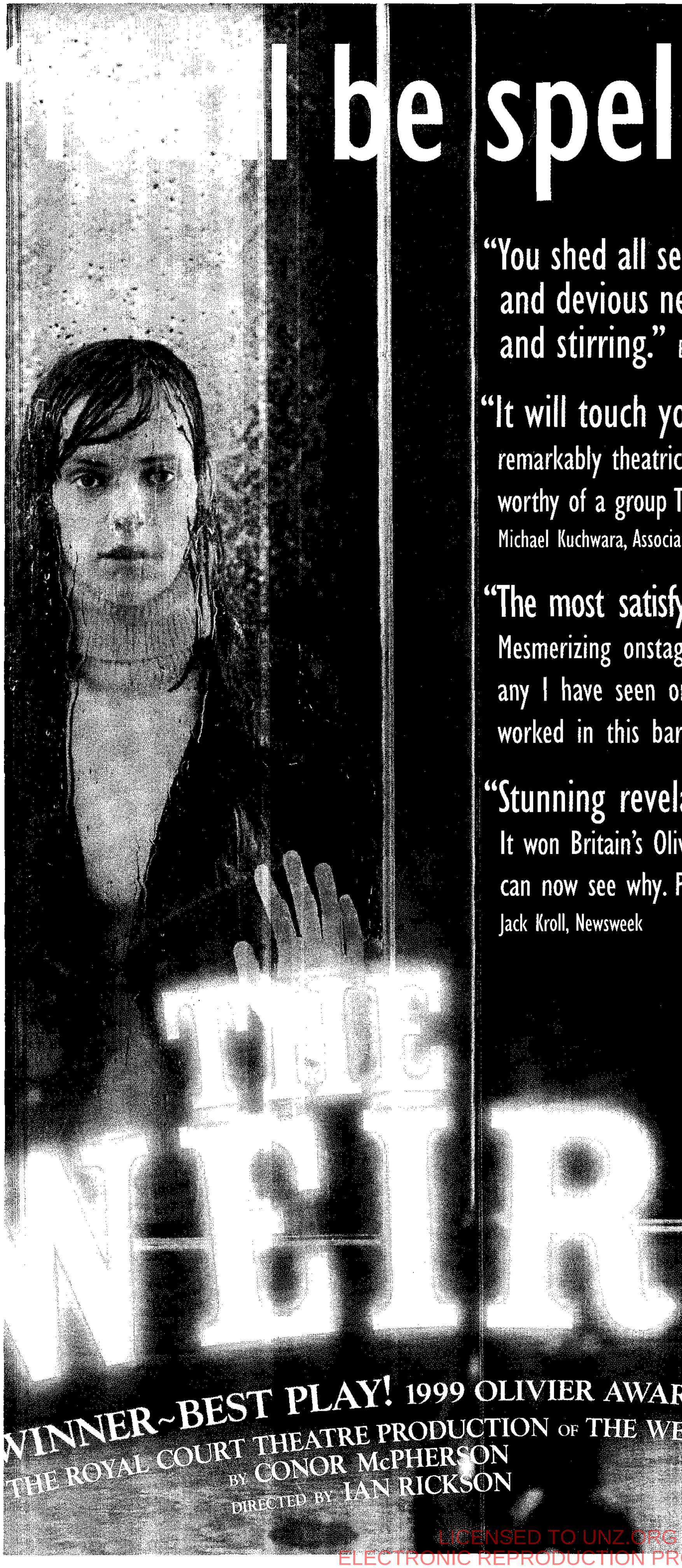
Joel Siegel, ABC-TV

NEW BLOCK OF SEATS NOW ON SALE

CALL TELE-CHARGE: 212-239-6200 / OUTSIDE METRO NY: 800-432-7250 / GROUPS: 212-582-1200 / 212-239-6262

BROADHURST THEATRE, 235 WEST 44TH STREET   ORIGINAL BROADWAY CAST RECORDING AVAILABLE ON RCA VICTOR

800-292-9



l be spellbound.”

Jess Cagle, Entertainment Weekly

“You shed all sense of time at this beautiful and devious new play. Utterly alluring, thrilling and stirring.” Ben Brantley, The New York Times

“It will touch your heart. Tantalizing, touching and remarkably theatrical. Terrifically acted by an ensemble worthy of a group Tony Award.”
Michael Kuchwara, Associated Press

“The most satisfying play I’ve seen in a long time. Mesmerizing onstage alchemy. As impressive an ensemble as any I have seen on a Broadway stage. Magic is being worked in this bar.” Amy Gamerman, The Wall Street Journal

“Stunning revelations of the human heart. It won Britain’s Olivier Award for best new play, and Broadway can now see why. Perhaps the sweetest kind of theater.”
Jack Kroll, Newsweek

THE WEIR

TELE-CHARGE® 212 239 6200
OUTSIDE METRO NY 800 432 7250
GROUPS 800 677 1164

WALTER KERR THEATRE

WINNER~BEST PLAY! 1999 OLIVIER AWARD
THE ROYAL COURT THEATRE PRODUCTION OF THE WEIR
BY CONOR McPHERSON
DIRECTED BY IAN RICKSON

Aer Lingus
The Official Airline of The Weir

photo: Carter Smith/Katy Barker Agency

what's next
detail

NEW! COACH BLEECKER COLLECTION

Keeping you in stitches...
a classic leather satchel with fresh, contemporary styling plus contrasting stitching. White, black, camel. **$258**

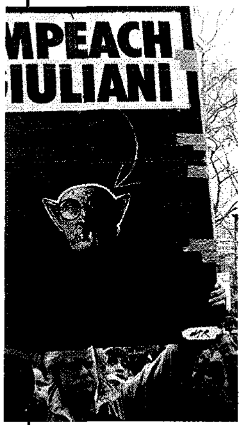
Macy's By Appointment:
Call Linda Lee and her personal shoppers for details: 212-494-4181; outside New York, 1-800-343-0121.

macy's

Shop for more at your 24 hour store! **www.macys.com**

Contents April 19, 1999

> *"Winston Churchill was a great man, but when the war was over, they got rid of him. Well, the war is over, and if there were a way to get rid of Rudy, they'd get rid of him today."*
>
> POLITICAL CONSULTANT HANK SHEINKOPF, PAGE 24



24 Mr. Unpopularity

By Craig Horowitz

Even before Amadou Diallo's violent death galvanized his critics, Mayor Rudy Giuliani seemed to be hard at work alienating New Yorkers who had reelected him by a landslide, deeply grateful for his success in taming the city's mean streets. Consumed by petty squabbles and increasingly isolated, Rudy has paid little more than lip service to issues beyond crime, squandering the political capital built up by his astonishing early achievements and creating a crisis in City Hall. Where did it all go wrong?

32 Spree's Wild Ride

By Eric Konigsberg

When he attacked his coach during practice last season, Latrell Sprewell became a symbol for all that's wrong with the younger generation of basketball players: overpaid, selfish, angry, uncoachable. But a succession of Sprewell's previous coaches found the Knicks' newest star to be a superb and dedicated basketball student. He's also a committed (if unconventional) family man. A story of rebellion, *Rashomon,* and, perhaps, redemption in the modern NBA.

40 Religious Differences

By Alexandra Lange

A strict Orthodox education at his Long Island yeshiva made Nathan Englander long for escape. The young writer found it, unexpectedly, in Jerusalem, charting the journey in touching, funny stories about religion's impracticalities in a secular world.

42 Dancing Queen

By Vanessa Grigoriadis

Once, she ruled an international empire of nineteen nightclubs—most of which closed in the belt-tightening of the early nineties. But a 10,000-Dow stock market has lured the eternally red-haired, 69-year-old Regine back to Park Avenue with a new club, Rage, and a new Jimmyz in Miami. Is there still an audience for lamé, leather, and Lucite?

Gotham

13 Why is the *Journal* in bed with NBC?; Rem Koolhaas takes Times Square

18 Gotham Style

The hippest cooler; white jeans replace no-rinse

Departments

20 Media
Michael Wolff

Booker culture: How guest bookers have changed news culture

50

22 Cityside
John Lombardi

Cutting a deal with the Feds, John Gotti Jr. finally became his own man

76 Restaurants
Hal Rubenstein

No waffling: The Belgian invasion

Marketplace

48 Best Bets
Corky Pollan

Tough-gal hats, snappy slickers

50 Smart City
Robin Raisfeld

Green dreams: Vegetables find their inner gourmet

52 Sales & Bargains
Shyama Patel

Spring into sandals, with a discount foot-beautifying treatment

The Arts

69 Movies
Peter Rainer

Drew Barrymore's goofy sensuality floats *Never Been Kissed*

71 Classical Music
Peter G. Davis

The all-American lyricism of *Susannah* sounds small at the Met

72 Dance
Tobi Tobias

Mark Morris calls on some friendly stars for two new dances

73 Theater
John Simon

The big chill: Kevin Spacey's stunning, ice-cold *Iceman*

75 Television
John Leonard

Swing Vote imagines America after the anti-abortionists win out

Cue

79 Salman Rushdie's rock-star fantasies; Kate Winslet's *Kinky* return; ice cream heats up

Misc.

Letters 6
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***New York* Competition** *by Mary Ann Madden* 122
***Guardian* Crossword** 124
'Cue' Crossword *by Maura B. Jacobson* 124
Classified 110
Strictly Personals 117

Visit newyorkmag.com

Now online: story archives, plus Web exclusives including our new daily event pick, "Stephanie's Surf Report" (our daily Website pick), and "First Words" for bibliophiles. Plus, visit our new interactive personal ads at strictlypersonals.com.

APR. 19, 1999—VOL. 32, NO. 15. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Helayne Seidman.

34 OF THE WORLD'S FINEST
DEALERS: A VETTED SHOW

THE INTERNATIONAL VINTAGE
POSTER
FAIR
New York

METROPOLITAN PAVILION
110 W 19TH STREET NYC 10011

April
16, 17 & 18

FRIDAY PREVIEW: 5-9 $30
SATURDAY: 10-7 $10
SUNDAY: 10-5 $10

FOR MORE INFORMATION
TEL: 212 206 0499
www.posterfair.com

New School
University
ART & TECHNOLOGY IN
THE MILLENNIUM

SUMMER '99 INTENSIVES IN NEW YORK CITY
JULY 12-AUGUST 6, 1999

In summer 1999, New School University will offer intensive courses in art and technology. Courses may be taken on a non-credit basis or for undergraduate credit.

SUBJECT AREAS INCLUDE
ELECTRONIC COMMERCE/WEB DEVELOPMENT •
MUSIC AND CHANGE •
DIGITAL IMAGING FOR ARTISTS •
PERFORMANCE ARTS WORKSHOPS •
MANAGING NONPROFITS: ARTS ORGANIZATIONS IN NYC •
PLAYWRITING •

LIMITED HOUSING AVAILABLE,
CALL TODAY TO RESERVE YOUR PLACE!

call 1.800.544.1978 ext.684
for a free bulletin or visit us at
www.newschool.edu/summer14

Academic Divisions of New School University:
The New School, Graduate Faculty of Political and Social Science, Milano Graduate School, Parsons School of Design, Eugene Lang College, Mannes College of Music and Actors Studio/School of Dramatic Arts

New School University
66 West 12th Street New York NY 10011

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

MANAGING EDITOR
Sarah Jewler

EXECUTIVE EDITOR
John Homans

DIRECTOR DIRECTOR
Michael Picón

PHOTOGRAPHY DIRECTOR
Margery Goldberg

FASHION DIRECTOR
Sally Singer

FEATURES EDITORS
Simon Dumenco, Phoebe Eaton, Jeremy Gerard
Mark Horowitz, George Kalogerakis, Maer Roshan

SENIOR EDITORS
Jessica Lustig, Matthew Weingarden

CONTRIBUTING EDITORS
Nina Burleigh, Rene Chun, Peter G. Davis
Alan Deutschman, Nikki Finke (West Coast Editor)
Samuel G. Freedman, Ralph Gardner Jr., Meryl Gordon
Gael Greene, Michael Gross, Peter Hellman
Tony Hendra, Craig Horowitz, Karrie Jacobs
Mark Jacobson, Maura B. Jacobson, Peter Kaminsky
Beth Landman Keil, David D. Kirkpatrick
Walter Kirn, Eric Konigsberg, John Leonard
John Lombardi, Mary Ann Madden, Deborah Mitchell
Peter Rainer, Hal Rubenstein, Nancy Jo Sales
Kate Sebbah (Fashion), John Simon
Christopher Smith, Mark Stevens, Tobi Tobias
Michael Tomasky, Alex Williams, Michael Wolff

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

INTERIOR DESIGN EDITOR: Wendy Goodman
PRODUCER, SPECIAL PROJECTS: Jordan Schaps
FASHION MARKET EDITOR: Shyama Patel

ASSISTANT MANAGING EDITOR
Robert Patronite

STAFF WRITERS
Sarah Bernard, Ethan Brown, Barbara Ensor
Patricia Falvo, Vanessa Grigoriadis, Robert Kolker
Alexandra Lange, Edith Newhall
Robin Raisfeld, Jennifer Senior, Ethan Smith

ASSOCIATE EDITOR
Christopher Bonanos

ASSISTANT EDITORS
John Kline, Ariel Levy, Claire Perrault, Michael Steele

REPORTERS
Maura Egan, Sam Grobart
Boris Kachka, Hunter Kennedy, Erika Kinetz
ASSISTANT TO THE EDITOR-IN-CHIEF: Amy Boshnack

EDITORIAL ASSISTANTS
Laura Georgio, Logan Hill
Brett Kelly, Nicholas Meyer, Ian Spiegelman
FASHION ASSISTANT: Irini Arakas
DEPUTY ART DIRECTOR: Michele Parrella
ART PRODUCTION DIRECTOR: Eugene R. Tooman
PICTURE EDITOR: Helen Cannavale
ASSISTANT ART DIRECTOR: Petros Petrou
ASSISTANT PICTURE EDITOR: Cornelia Jackson
DESIGNER: Cara Dubroff

ART STAFF
Josh Bernstein, Steven Davis, Gerald Echevarria
COLOR PRE-PRESS MANAGER: Alejandro Gomez
INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith

DESKTOP SYSTEMS ANALYSTS
Patrick Cullen, Edward Rivera
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Joel H. Bernardo
PRODUCTION MANAGER: Jason M. Sussman
PRODUCTION COORDINATOR: Erin C. Young
CLOSING COORDINATOR: Sean M. Griffith

newyorkmag.com
EDITORIAL DIRECTOR: Simon Dumenco
ASSOCIATE PRODUCER: Stephanie Saulmon
ASSISTANT PRODUCER: Angie Maximo

PUBLISHER
Amy R. Churgin

ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
SALES REPRESENTATIVES: Jennifer Fishman
Hollis Fuller, Jana Hollingshead, Kira Krieger
S. Nina Leone, Caryn Ormsten, Cara Rubin
Claudia Ryan, Susan Sagan, Ron Stern
BUSINESS COORDINATOR: Michele Romano-Real
SALES ASSISTANTS: Sabrina Bailly, Alicia Cooke
Colette Dinneen, Melissa Fox
Amanda Riley, Lisa Salomon
MIDWEST MANAGER: Jill Dryer, 312-832-6840
DETROIT: Traci Lorio, 248-353-2537
WESTERN STATES AND TEXAS: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-02-31-16-62
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATORS: Kathy Ferguson, Aimee Melenciano

CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION DIRECTOR: Michael D. Small
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS DIRECTOR: Christy Casamassima
MERCHANDISING: Jenna Bertocchi, Sarah K. Ellis
PRODUCTION: Heather J. Karp
ART DIRECTOR: Ilene Segal
SENIOR DESIGNER: Robyn Lash
DESIGNER: Rachel Meltzer
ASSISTANTS: Mary Ambrosavage, Stefanie Shore

RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor

VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Sarah Seroussi
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Kristen Cappadona
Tim Hyde, Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Heather Schultz, Greta Turken

CIRCULATION
DIRECTOR, FULFILLMENT: Holly Panfilio
ASSOCIATE DIRECTOR, PLANNING: Kenneth Brooks
MANAGER, CONSUMER MARKETING: Sarah Jack
MANAGER, AGENCY: Nona Gilmartin

ASSISTANT MANAGERS, CONSUMER MARKETING
Susan Nolan, Anthony Guadagnino

COORDINATORS, CONSUMER MARKETING
Pamela Leonarczyk, Ranit Librach

GROUP CONTROLLER
Clio D. Alexiades
CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
STAFF ACCOUNTANT: Pranita Sarabjit
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Maribel Lopez

OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Robert Lisbon, Joseph Markfelder, Sarah Wigfall

PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell

PRIMEDIA CONSUMER MAGAZINES
PRESIDENT AND CEO: David Tanzer
EXECUTIVE VICE-PRESIDENT AND PRESIDENT,
ADVERTISING AND MARKETING: Janice Grossman
SENIOR VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, SINGLE COPY SALES: David G. Algire
VICE-PRESIDENT, NEW MEDIA: David Cohen
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore
VICE-PRESIDENT, HUMAN RESOURCES: Elizabeth F. Rosini

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 1999 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

Advertisement

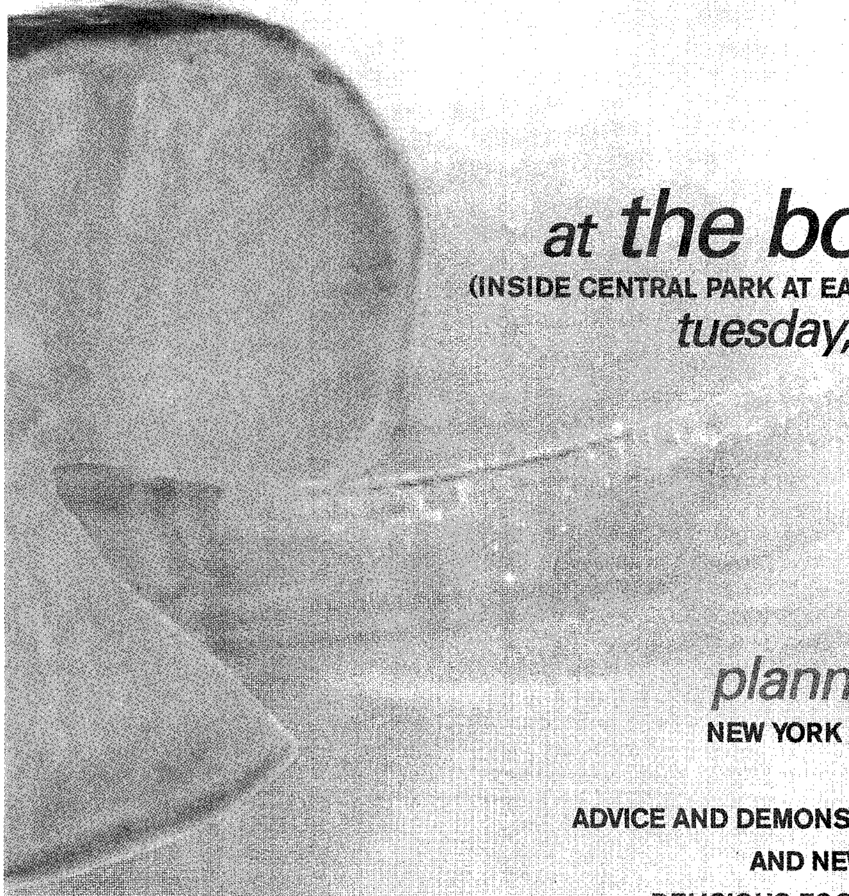
NEW YORK.

summer entertaining fair

at the boathouse

(INSIDE CENTRAL PARK AT EAST 72ND AND PARK DRIVE NORTH)

tuesday, may 18, 6-8 p.m.



planning a summer soirée?

NEW YORK MAGAZINE'S *SUMMER ENTERTAINING FAIR* WILL ADD SIZZLE TO YOUR CELEBRATION. ADVICE AND DEMONSTRATIONS FROM RESTAURATEURS, CHEFS, AND NEW YORK'S CULINARY EDITOR GILLIAN DUFFY. DELICIOUS FOOD, WINE, AND SPIRIT SAMPLING, SIGNAGE, DISPLAYS AND LIVE MUSIC.

tickets: $35 in advance $40 at the door.

TO RESERVE YOUR TICKET, MAKE YOUR CHECK PAYABLE TO NEW YORK MAGAZINE.

MAIL TO: NEW YORK MAGAZINE, ATTN: PROMOTION DEPT.
444 MADISON AVENUE, NEW YORK, NY 10022-6999

TICKETS WILL BE MAILED IN ADVANCE OR HELD AT THE ENTRANCE IN YOUR NAME. SPACE IS LIMITED, SO REGISTER EARLY.

THE BOATHOUSE
IN CENTRAL PARK

PHOTOGRAPH BY SHEVA FRUITMAN

Closet Cases

Tales from the trenches: horror stories, positive reinforcement, character questions, and kudos for our journalism about the gay presence on Wall Street.

INTERESTING COVER STORY. GREAT COVer image ["Wall Street's Secret Society," by Alan Deutschman, March 29]. I'm openly gay at a major Wall Street firm and have felt accepted and even welcomed by my co-workers and managers, the vast majority of whom are married, suburban men. Yes, I've even worked on the trading floor, and I never felt I was going to be gang-raped by testosterone-drenched frat boys. The men there are relatively masculine, but masculinity and homophobia don't always travel together. I came to Wall Street from the West Coast a few years ago (at age 32) and was immediately astonished at the epidemic of gay closetedness. Up until ten or fifteen years ago, this was undoubtedly necessary for professional survival. Now, however, I think it's just good old-fashioned cowardice. I also detect a mania for conformity pervading the entire New York City region. Thanks for the story—it should help move things along. I have your cover picture proudly hanging in my office.

Bill Dunmyer
MANHATTAN

IT IS FANTASTIC THAT YOU ARE FOCUSING attention on gays and lesbians in the financial workplace. This is just the type of journalism that reinforces the fact that, yes, we are here, there, and everywhere, and no, we don't bite. In the absence of any evidence to the contrary, it is amazing what people will dream up regarding how we live our lives. Thanks so much for creating a little window for people to look in and find out how much we really do have in common.

John Becket
SAN FRANCISCO, CALIF.

AS A GAY WOMAN WHO LIVES AND WORKS in New York, I find it depressing that many gay Wall Streeters choose to remain hidden. Even more disappointing is the fact that it is done for bonuses, promotions, and other status quo medals. I do not condone forcing people out of the closet, but is it worth staying there? My girlfriend works for Merrill Lynch, and though she doesn't offer information, she certainly doesn't hide the fact of our two-year relationship when asked. I feel sorry for those who cover up with excuses or, even more pathetically, display photos of fictitious family members. This article reminded me further of closeted celebrities (we know who you are) who choose to remain there rather than face up. They should thank their partners every day for being so accommodating to their shame.

Sue Mardirosian
BROOKLYN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

LITERALLY ONE MINUTE AFTER PUTTING down your article, I bumped into a recently hired co-worker in the hall outside my office. He had gone the night before to a gym in the neighborhood that I had suggested. "I went to that gym you suggested," he started in. "It's a fucking faggot gym. The place is crawling with faggots. I saw two of them groping in the corner." Then, the icing on the cake: "I'm beginning to think you're a faggot." Just prior to the encounter, I had started to reflect on how fortunate I was. I am a gay male approaching 30 with a successful Wall Street career, currently working in one of those smaller boutique firms where an atmosphere of civility and respect prevails. If anything, my "fortunate" situation was cultivating in me a degree of complacency with regard to the issue of sexual-orientation harassment. Shocked and shaken, I brought the incident up to a senior member of the firm who happens to be gay. Within 24 hours, the co-worker had been read the riot act and put on warning. I will no longer be complacent.

Name Withheld
MANHATTAN

ALAN DEUTSCHMAN'S ARTICLE IS BRAVE and provocative but does oversimplify gay identity on Wall Street. It is a gross generalization to portray the financial world as the final bastion of misogyny in "a liberal, diverse environment like Manhattan." I went to Columbia and now work in a law firm—homophobia is everywhere, even in Manhattan. The financial world merely has more severity in its approach. Further, it isn't difficult to understand why there are no real gay role models on Wall Street. When a gay man like Dick Jenrette compares being gay to having sex with "the family dog" and younger gays and lesbians refer to their sexuality as something private and personal, where can one turn? It is interesting how gay relationships are private but when two straight bankers marry, they take a page in the Weddings section of the *Times*. Clearly, not all sex is private, Dick. Lastly, I wish Deutschman had dared to confront Wall Street's most unseemly identity—the married banker with children who really spends those late nights at the office in cruiser bars and video booths. Perhaps that reality is too much for liberal and diverse Manhattan.

Tony K. Maciulis
MANHATTAN

I HAVE WORKED ON WALL STREET FOR nearly seven years, but it wasn't until I read your article that I learned Richard Jenrette is gay. He, no doubt, would be pleased that his privacy has been maintained, but I think it's unfortunate. People like me need people like him as role models and mentors. No one's asking Jenrette to declare whether he does it "orally, anally, [or] with the family dog," but living his life more openly would be an encouragement to those of us striving to be out and successful on Wall Street.

William A. Romary
HASTINGS-ON-HUDSON, N.Y.

FOR THE PAST THREE YEARS, I HAVE BEEN out as a gay employee of Instinet Corporation. I spent the prior fifteen years in the performing arts, which made one thing clear: The treatment of gay men in showbiz circles is frequently more biting, backstabbing, and insidious than anything I've encountered from straight men at Instinet. I have gotten more respect from my straight peers because of the dignity inherent in my pride in being a gay man. What is embarrassing for mature gay men in any work environment is not others' awareness of our sexual orientation but the knowledge that outside the work environment, we choose to go to the Roxy on Saturday night. To be a closeted, 40-year-old party boy is to set a self-imposed double standard for gay men: Depending upon the situation, we must flip a personality switch that permits us to ricochet from straight-acting clone to gay-acting clone.

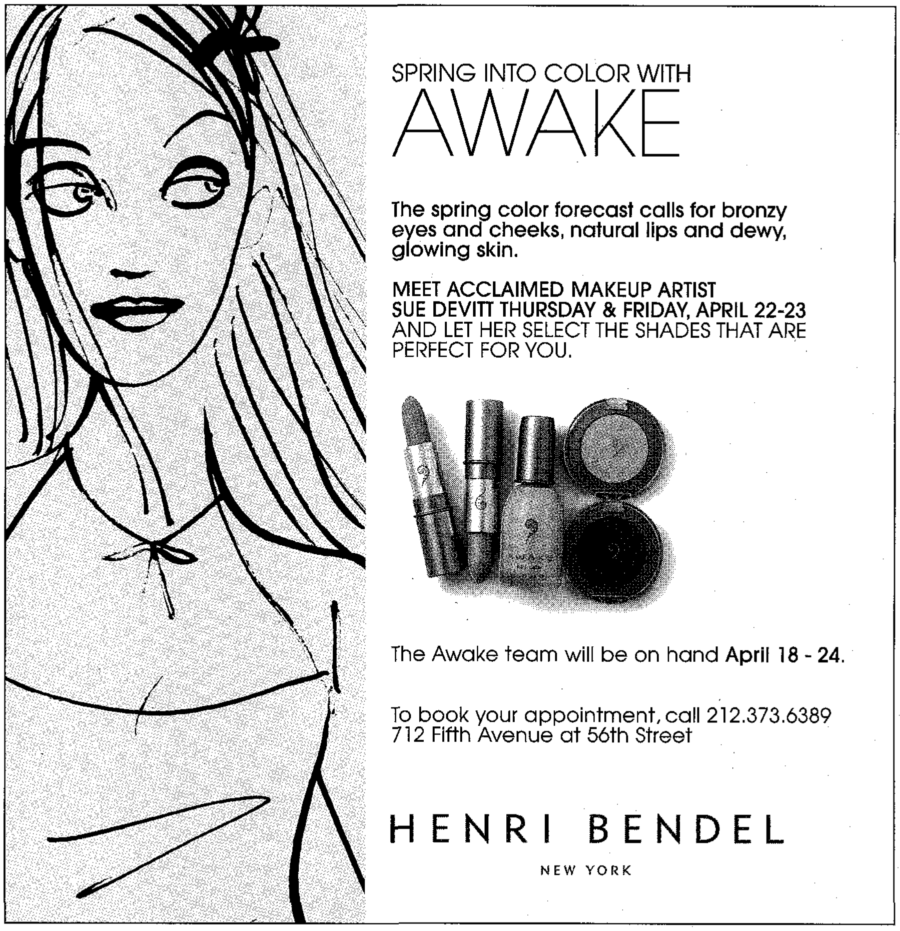
Jon Spano
MANHATTAN

I SPENT FIVE YEARS AT THE WORLD FInancial Center working for what one could only conclude from your article is homophobia central (Merrill Lynch). I was out to my manager and all my immediate co-workers. Without exception, they were very accepting and supportive. Most of them knew and liked my long-term boyfriend, and I felt comfortable bringing him to many company gatherings. I was paid well and promoted to vice-president long after people knew about me. Indeed, I even had a co-worker who regularly collected thousands of dollars a year for GMHC from those supposedly gay-bashing traders. Is there some intolerance of gay people on Wall Street? Certainly. Did I ever censor what I said? Of course. Is Wall Street really worse than the rest of corporate America? That's debatable. A good deal of it is clearly self-imposed. My advice to closemouthed gay people is to do a great job and to open up a bit about your personal life. The consequences we fear are far worse than the reality. If some gay people aren't willing to take a few risks when economic times are good and it's easy to find another job, that doesn't say much for their commitment to change.

Shaun Terry
MANHATTAN

READERS SHOULD NOT ASSUME THAT only Wall Street traders with significant incomes face these issues and pressures. One may be better able to put up with the irritation when making a six-figure income and skiing in Aspen, but it is another matter when you are one of the drones just scraping by. Several years ago, my partner of nineteen years died. No one at work ever knew. I missed only one day of work. "Don't ask, don't tell" has a very heavy price to pay. Could any of your straight readers imagine such a situation? It happens every day.

Name Withheld
MANHATTAN


SPRING INTO COLOR WITH
AWAKE

The spring color forecast calls for bronzy eyes and cheeks, natural lips and dewy, glowing skin.

MEET ACCLAIMED MAKEUP ARTIST
SUE DEVITT THURSDAY & FRIDAY, APRIL 22-23
AND LET HER SELECT THE SHADES THAT ARE PERFECT FOR YOU.

The Awake team will be on hand **April 18 - 24.**

To book your appointment, call 212.373.6389
712 Fifth Avenue at 56th Street

HENRI BENDEL
NEW YORK

"Nothing could be finer than furniture from Carolina."

North Carolina furniture is not only superior to others made locally, it's usually less expensive. We give you a choice of the leading manufacturers. Plus fabrics at less than wholesale prices. Richard, NY Mag.'s "Material Man," guarantees that you'll sing our praises. We also will deliver to your summer home

In-stock Fabrics 50% Off.

Free shipping of furniture
on N.Carolina furniture with purchase of in-stock fabrics.

Richard's
INTERIOR DESIGN
1390 Lexington Ave. (92nd St.)
212-831-9000
www.richardsinteriordesign.com
Sale ends 4/30 & applies to new orders only. WORKROOM TO THE TRADE

NEW YORK ANTIQUARIAN BOOK FAIR
April 15-18 1999

APRIL 15-18
FRIDAY NOON-9PM
SATURDAY 11AM-7PM
SUNDAY 11AM-5PM
Admission $12 • Three Day Pass $25

PREVIEW APRIL 15 5:30-9PM
$25, Includes run of show readmission

PARK AVENUE ARMORY
Park Avenue & 67th Street, NYC

180 INTERNATIONAL BOOKSELLERS

Sponsored by the ABAA

Sanford L. Smith & Assoc. (212) 777-5218

evian
evian
Natural Spring Water
1 LITER (1.05 QT)
From the French Alps

evian®
Natural Spring Water

presents

Quench Hunger™

Join us in a Nationwide Effort

You can help Quench Hunger in North America today, simply by ordering EVIAN® Natural Spring Water with your meal. For every 1 liter glass bottle of EVIAN you purchase at the partner restaurants listed below, EVIAN will contribute a portion of its profits* to aid hunger relief. All contributions go to Share Our Strength, the nation's leading organization supporting anti-hunger and anti-poverty efforts. So please, enjoy EVIAN at these participating restaurants:

Eleven Madison Park
11 Madison Avenue
(212) 889-0905

Alison on Dominick Street
38 Dominick Street
(212) 727-1188

Gramercy Tavern
42 East 20th Street
(212) 477-0777

Hudson River Club
4 World Financial Center
250 Vesey Street
(212) 786-1500

Layla
211 West Broadway
(212) 431-0700

Montrachet
239 West Broadway
(212) 219-2777

Quilty's
177 Prince Street
(212) 254-1260

Tabla
11 Madison Avenue
(212) 889-0667

The Water Club
500 30th Street
(212) 683-3333

Tribeca Grill
375 Greenwich Street
(212) 941-3900

Union Square Cafe
21 East 16th Street
(212) 243-4020

Windows on the World
1 World Trade Center
107th Floor
(212) 524-7000

Cena
12 East 22nd Street
(212) 505-1222

Follonico
6 West 24th Street
(212) 691-6359

Café Boulud
20 East 76th Street
(212) 772-2600

Cafe Centro
200 Park Avenue
(212) 818-1222

Christer's
145 West 55th Street
(212) 974-7224

Dawat
210 East 58th Street
(212) 355-7555

Grace's Trattoria & Marketplace
1237 Third Avenue
(212) 737-0600

Grand Hyatt Hotel
109 East 42nd Street
(212) 883-1234

FireBird
365 West 46th Street
(212) 586-0244

Halcyon
151 West 54th Street
(212) 468-8888

JUdson Grill
152 West 52nd Street
(212) JU2-5252

Le Bernardin
155 West 51st Street
(212) 489-1515

Les Célébrités
155 West 58th Street
(212) 484-5113

Lutece
249 East 50th Street
(212) 752-2225

Monkey Bar
60 East 54th Street
(212) 838-2600

Monzù
142 Mercer Street
(212) 343-0333

Payard Pâtisserie & Bistro
1032 Lexington Avenue
(212) 717-5252

Picholine
35 West 64th Street
(212) 724-8585

Tapika
950 Eighth Avenue
(212) 397-3737

The Terrace
400 West 119th Street
(212) 666-9490

"21" Club
21 West 52nd Street
(212) 582-7200

Tropica Bar & Seafood House
200 Park Avenue
(212) 867-6767

World Yacht
381 West 41st Street
(212) 630-8100

Zarela
953 Second Avenue
(212) 644-6740

Join over 60 of New York City's best restaurants including Union Square Café, Picholine, and Le Bernardin and see why New York City is the restaurant capitol of the world. This unique event includes over 30 wineries, a cigar and single malt scotch lounge, as well as fine jazz entertainment. This year's Taste of the Nation will be held at the Grand Hyatt New York on Wednesday, April 28 from 6:30 p.m. until 10 p.m. The advance ticket price is $125, $50 of which is tax deductible.

Share Our Strength's
TASTE of the NATION
presented by
AMERICAN EXPRESS
and WILLIAMS-SONOMA

*Calculated based on 25% of the average profits per 1 liter glass bottle sold at Great Brands of Europe, Inc. to participating restaurants.

©1999 Great Brands of Europe, Inc.

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

GORE VIDAL PLANS FOR HIS *GOLDEN AGE*

Gore Vidal's latest move is setting off fireworks in New York's clubby publishing world. The novelist has been with the same agent, William Morris's **Owen Laster**, for more than twenty years, and Random House has published 31 of his books. But late last year, Vidal quietly defected to agent **Lynn Nesbit,** and his next book will be released by Doubleday. Publishing insiders were surprised that Vidal dumped Laster; the courtly agent had been a close friend and staunch defender of the cranky author's for decades. Laster confirmed the switch but declined to comment further. "I've known Gore for years, actually," says Nesbit, although she characterizes the writer as an "acquaintance." It was Vidal who approached *her* about making the switch, she takes pains to point out. Nesbit did, however, orchestrate the move to Doubleday, enticed by **Gerry Howard**'s offer to reprint Vidal's backlist in trade paperback. "It just made sense to have [Howard] edit Gore's new novel too," she explains. Even though both publishers are owned by Bertelsmann, Random House chief **Ann Godoff** still had to sign off on the deal—which she did only on the condition that no press release accompany the switch. Godoff "did not want to have the in-house transfer look like an acquisition [by Doubleday]," explains a company insider. Vidal's American Chronicle series will be reprinted early next year, shortly followed by his new novel about forties America, *The Golden Age.*

LAMBERT'S LIST: DRESSED TO KILL

Any best-dressed list is sure to be quirky, but fashion grande dame **Eleanor Lambert**'s challenges the very fiber of existence. Listed in the "Deceased" section of Lambert's 1998–99 Hall of Fame is Bill Blass consultant **Steven Kaufmann**, who, while admitting to being "old," stubbornly maintains that he has not passed on. The ninetysomething Lambert explains Kaufmann's premature burial as "one of those office errors that can happen and make nightmares for everyone." Meanwhile, Lambert's list of *living* permanent members includes Senator Barry Goldwater, who died last year, as well as the dapper but deceased Henry Cabot Lodge. "He's *dead*?" said one Lambert employee when asked about Goldwater's inclusion. When questioned about the two dead senators she's resurrected, Lambert quipped, "I think I better kill myself," adding, "*You* seem rather ghoulish—if so, you can be on our committee."

Blondie:
Straying from her roots

FOR FERGIE, ITALIAN'S A MOUTHFUL

Now that she's just about mastered English, is crimson-tressed **Sarah Ferguson** practicing her Italian in an attempt to pull in purported paramour **Count Gaddo della Gherardesca**? Though the current issue of *Ladies Home Journal* reports definitively that she's ended her much-publicized affair with the Milanese blueblood, our spies report that she recently enrolled in an intensive four-day course in Italian at New York's prestigious **Michel Thomas** Language Center. Asked if he knows why the duchess is boning up on her Italian, Thomas giggles, "Yes, I *do*," but then quickly clams up. Nevertheless, a spokesperson for the royal plus-size model insists that the actual reason for the duchess's sudden interest in Romance languages "is not her friendship with the count" but rather her charity efforts in Italy. Thomas, who recently saw Ferguson in London, reports that as far as Italian goes, "She's doing very well." As for *Italians,* now that's another story.

NO EXIT STRATEGY FOR BLONDIE

The remaining members of Blondie may not be so upbeat about their first tour in sixteen years now that a State Supreme Court judge has rejected their motion to dismiss a suit brought against them by former bandmates **Nigel Harrison** and **Frank Infante**. The miffed musicians filed suit last July after they learned they wouldn't be joining the band on the tour supporting their new album, *No Exit.* In a decision handed down last week, Judge **Ira Gammerman** said that while Harrison and Infante cannot sue as individuals, the court will still hear their claims as shareholders of the corporations Blondie Music Inc. and Monster Island Music Publishing, which distribute Blondie-related royalties. "They're just trying to capitalize on this," sniffs **Christine Lepera**, the attorney for **Debbie Harry**. **Robert Cinque**, Harrison and Infante's lawyer, suggests his opponents had better think twice before they ice his clients: "If they want to tour as 'Redhead,' they can go right ahead and do that."

WHAT TANGLED WEBS THE LAWYERS WEAVE

These aren't laughing times at Marvel Comics. Still bruised over being laid off, former employees of the struggling strip joint are now being muscled to return their severance payments as well. Marvel, home of Spider-Man, X-Men, and the Fantastic Four, was forced into

Photographs: clockwise from left, Andrea Renault/Globe Photos;
Evan Agostini/Gamma Liaison; Robin Platzer/Twin Images.

bankruptcy a little over two years ago, after Masters of the Universe **Ron Perelman** and **Carl Icahn** waged a bloody battle for control of the House of Superheroes. Both men wound up losing—along with many workers who were purged to keep the ailing company afloat. Now a group of creditors who lost out in bankruptcy court have formed the Marvel Avoidance Litigation Trust, which is suing hundreds of suppliers, artists, and former employees, charging that they received payouts that should have gone to a common pot. A source close to the defendants accuses the trust of targeting "small businesses" that are willing to settle for a few thousand dollars rather than hire a lawyer. "It's called shaking the trees," snipes the source. Current management insists Marvel "is not really involved in the litigation." All in all, the web of lawsuits threatens to become so massively tangled that only Spidey himself could unravel it.

PETRIE'S DISH: A $10.5 MILLION SALE

Is **Carroll Petrie** out to simplify her life? The wealthy widow has just put her swank Fifth Avenue co-op, a twelve-room place that once upon a time took three different decorators to get together, on the market for $10.5 million, real-estate sources say. Sotheby's **Brucie Boalt** is said to be the exclusive broker for the apartment in the tony building that also houses **Laurence Rockefeller**, **Alfred Taubman**, and **John** and **Susan Gutfreund**, although Boalt will neither confirm nor deny that she has the listing. Petrie inherited the co-op—along with a huge spread in Southampton, a plane, $5 million in cash, and a $150 million trust—when her late husband, the retailer **Milton Petrie**, died five years ago. The renowned philanthropist's 119-page will lists 439 beneficiaries and includes $100,000 bequests for former Jerusalem mayor **Teddy Kollek** and Holocaust writer **Elie Wiesel** and $20,000 a year for paralyzed cop **Steven McDonald**; his wife, **Patricia**; and model turned writer **Marla Hanson**. But while the gazillionaire's will left his three children and two grandchildren relatively paltry sums ranging from $2 million to $15 million, Milton's son, San Francisco attorney **Bernard Petrie**, insists there's no bad blood. "I enjoy a very good relationship with my stepmother," he says.

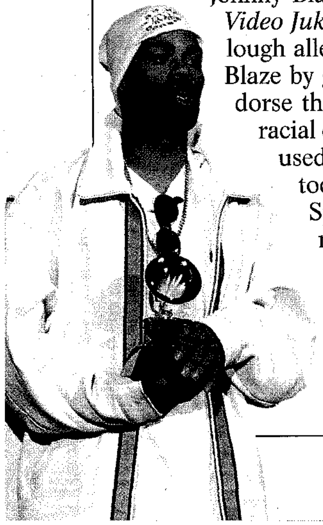
Carroll Petrie: A simple plan

GO ASK AGNES; CORKING MR. B.

Does the heiress who presides over New York's Museum of Modern Art have trouble keeping her minorities straight? **Agnes Gund** penned an article on collecting art for a recent issue of *Civilization*. "My 'eye,'" she wrote, "is no different from anyone else's." Maybe it is: In an accompanying sidebar, Gund praised the art market's growing interest "in the work of female artists and artists of color," then gave a brief list of artists in those categories. One of the artists on her list is **Roy Newell**, known for his brightly colored geometric abstractions. "He's not a woman, and he's not black," reports Newell's dealer, **Earl McGrath**. But Newell *is* 86 years old and still working, and Gund, through an assistant, insists that her text originally included a line about "older artists." Responds *Civilization* editor **Nelson Aldrich**: "Our fact checkers should have caught it, so I daresay we should take the heat for that. But I will not plead guilty to dropping any type."

BALANCHINE WHINE: Don't expect to sip Balanchine wine when the New-York Historical Society unveils its show celebrating City Ballet's fiftieth anniversary on April 20. The wine, which recently made its stateside debut, is imported from the republic of Georgia, the late choreographer's homeland. The vintners got the go-ahead from Balanchine's only surviving relatives in the former Soviet state before crushing the grapes. But their contract isn't holding water in the United States, where the Balanchine Trust controls the choreographer's name. "We did not authorize this wine," growls **Kevin Healy**, the trust's lawyer. The wine's U.S. importer, **Richard Garfinkel**, says he showed Healy a contract from Mr. B's Georgian relatives, but, he admits, "the trustees weren't too impressed." Garfinkel still believes an amicable agreement will be reached. "It looks like it was done as a tribute," says Healy. "We're giving them the benefit of the doubt." Balanchine comes in both red and white varieties. Both, allows Garfinkel, "need to breathe a little."

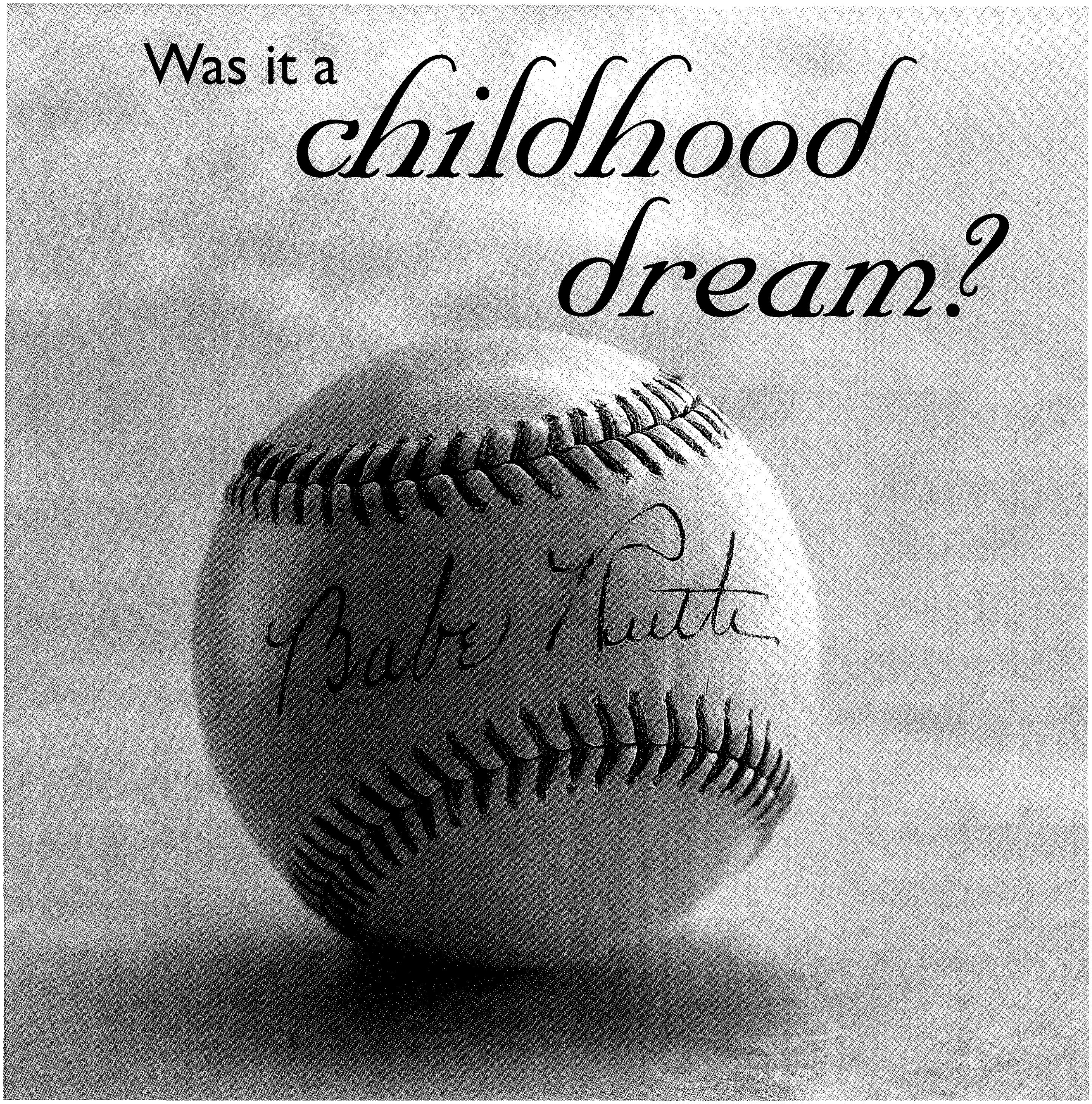
THERE'S METHOD TO HIS MADNESS



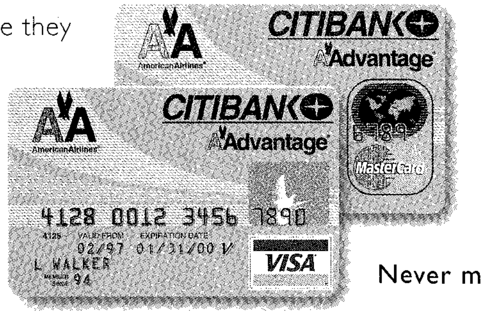
Death Row isn't the only hip-hop label in legal hot water. Now clothing manufacturer Johnny Blaze, Inc., has just been hit with a $10 million discrimination suit by *Video Jukebox* V.J. **"Crazy Sam" McCollough**. In a recently filed complaint, McCollough alleges that after he was hired last summer to win street cred for Johnny Blaze by getting rap-world buddies like **Method Man** (left) and **DJ Red Alert** to endorse the sportswear line, a company vice-president began taunting him with racial epithets. Among other incidents, Crazy's complaint alleges that the veep used the N-word when rejecting Method Man's proposed fee. "They were too cheap and too mean," he sighs. **Harlan Lazarus**, an attorney for A.S.T. Sportswear, which owns Johnny Blaze, counters that McCollough's suit is merely a response to a $250,000 claim A.S.T. had already filed against *him* for fraud, breach of contract, and unjust enrichment. "It's a case of you-sue-me, I-sue-you," he says. As for charges of racism, the executive in question insists he's being unfairly tarred. "We're a *hip-hop* company!" he says. "What person who deals with people of color all over the world would even *think* those things? It's totally illogical."

Additional reporting by Ian Spiegelman.

Photographs: top, Adam Scull/Globe Photos; bottom, Lisa Rose/Globe Photos.


Was it a
childhood
dream?
Babe Ruth

or was it the miles?

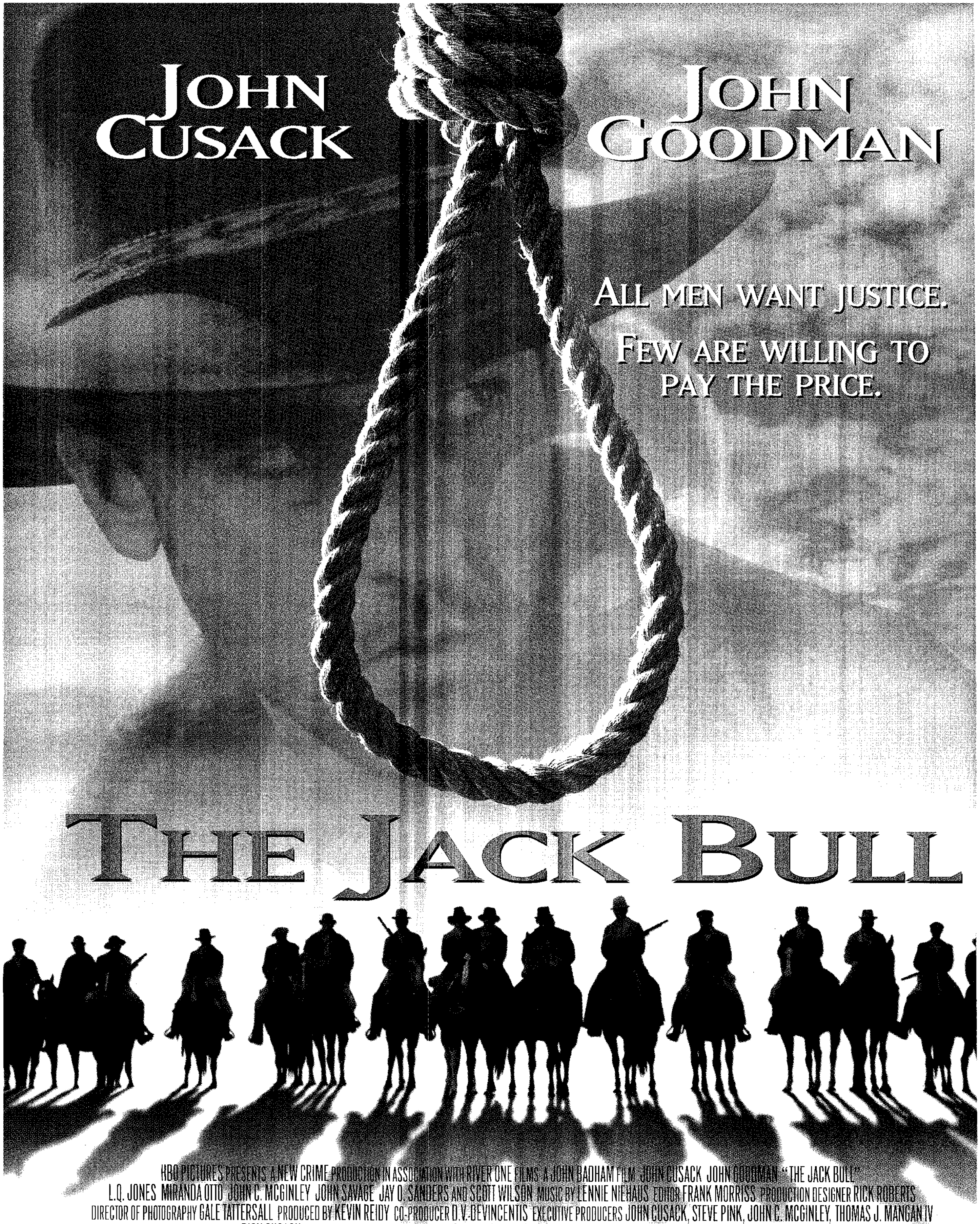

AA
American Airlines
CITIBANK
AAdvantage
4128 0012 3456 7890
4128 VALID FROM EXPIRATION DATE
02/97 01/31/00 V
L WALKER
MEMBER SINCE 94
VISA
MasterCard

Of course, nobody worships miles like they do heroes. But when you use your Citibank AAdvantage® card, you'll earn one AAdvantage mile on American Airlines® for every dollar you spend.* And over 14 million locations gladly accept the Citibank AAdvantage card. So you'll have plenty of opportunity to earn miles when you tip your cap to the old greats.

To apply, call 1-800-FLY-4444.

Never miss another mile.

*The maximum number of AAdvantage miles you can earn with the Citibank AAdvantage card is 60,000 miles per calendar year (purchases recorded on your Jan-Dec billing statements). American Airlines AAdvantage Platinum® and AAdvantage Gold® members are excluded from this limit. American Airlines, AAdvantage, AAdvantage Platinum and AAdvantage Gold are registered trademarks of American Airlines, Inc. American Airlines reserves the right to change AAdvantage program rules, regulations, travel awards, and special offers at any time without notice, and to end the AAdvantage program with six months notice. American Airlines is not responsible for products and services offered by other participating companies. The Citibank AAdvantage card is issued by Citibank (South Dakota), N.A. TM/© 1999 Family of Babe Ruth and the Babe Ruth Baseball League, Inc. under license authorized by CMG Worldwide Inc., Indianapolis, Indiana, 46256 USA © 1999 Citibank (South Dakota), N.A. Member FDIC



HBO PICTURES PRESENTS A NEW CRIME PRODUCTION IN ASSOCIATION WITH RIVER ONE FILMS A JOHN BADHAM FILM JOHN CUSACK JOHN GOODMAN "THE JACK BULL"
L.Q. JONES MIRANDA OTTO JOHN C. MCGINLEY JOHN SAVAGE JAY O. SANDERS AND SCOTT WILSON MUSIC BY LENNIE NIEHAUS EDITOR FRANK MORRISS PRODUCTION DESIGNER RICK ROBERTS
DIRECTOR OF PHOTOGRAPHY GALE TATTERSALL PRODUCED BY KEVIN REIDY CO-PRODUCER D.V. DEVINCENTIS EXECUTIVE PRODUCERS JOHN CUSACK, STEVE PINK, JOHN C. MCGINLEY, THOMAS J. MANGAN IV
WRITTEN BY DICK CUSACK INSPIRED BY THE BOOK ENTITLED "MICHAEL KOHLHAAS" BY HEINRICK VON KLEIST DIRECTED BY JOHN BADHAM

SATURDAY, APRIL 17, 9PM ET/PT

HBO®

To subscribe to HBO call 1-800-466-6500.

www.hbo.com

©1999 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ® Service marks of Time Warner Entertainment Company, L.P.

IT'S NOT TV. IT'S HBO.®

GOTHAM

THE WALL STR
What's News
Business and Finance
World Wide

Strange Bedfellows

Synergy's arrow hits NBC and the 'Journal.'

WALL STREET JOURnal readers might have been surprised on April 1 to see a promo for the *NBC Nightly News With Tom Brokaw,* complete with peacock logo, in the middle of the front page of the "Marketplace" section. The "*Journal* Link," hitched to a profile of the founders of an online auction service, promoted a *Nightly News* segment on the same people, scheduled to air that night. The plug for a competitor was no April Fools' joke: Since November, the *Journal* has shared ten stories with the *Nightly News* and cross-promoted the finished products. People will say they're in love.

"Clearly we are closer with NBC than with any other news organization," says Marty Schenker, managing editor of the paper's end of the TV partnership, "and because of that, we're beginning to explore how NBC can take advantage of our resources so that it can help them and us. I guess you would call it experimental."

It's actually been a long time coming. The *Journal* and NBC's mixed-media liaison blossomed from an affair that covers the Web, cable, and broadcast worlds. The paper's parent company, Dow Jones, is a 50-50 partner with the network in CNBC's European and Asian operations. On the American side, Dow Jones has made what Schenker calls a "broad agreement to provide our brands and content exclusively" to CNBC and NBC. In relationship terms, this means settling down and starting a family: partnering on the CNBC/Dow Jones Website, supplying stories to CNBC, and huddling with the network news division. The *Journal,* meanwhile, still competes with the *Nightly News* and covers all three networks, as well as NBC's owner, General Electric.

Outside the *Journal,* such overlap is old news: *CNN NewsStand* plunders its Time Warner sister magazines; *60 Minutes* and *U.S. News & World Report* have pooled resources for three investigations; and a segment titled "Tomorrow's New York *Times* Tonight" airs on MSNBC's *The News With Brian Williams* (making NBC something of a two-timer between two major newspapers). What's new about *Journal* Links, though, is the easing of competitive boundaries for both journalistic clout *and* marketing potential. "*Branding* is a key word in all this," says Schenker. "Clearly NBC has a larger audience than the *Wall Street Journal* has readers."

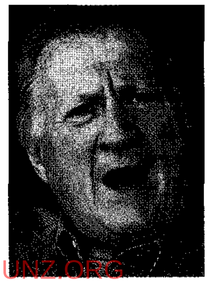
A better key word might be *money.* In exchange for content, Dow Jones gets a licensing fee and "financial considerations" that Schenker won't detail—but which seem lucrative. Dow Jones's 1998 annual report announces that pretax TV losses decreased by more than half thanks to the CNBC alliance. And the benefit for NBC is obvious. "We have had access to some stories that we probably would not have had otherwise," says NBC News vice-president Bill Wheatley.

Some say the match was meant to be. "All kinds of companies report on their parent companies," says *Columbia Journalism Review* editor Marshall Loeb. "This is unusual, but I think it'll become less unusual." But others wag their fingers. "It's disturbing how all of these companies are becoming intertwined," says Jim Naureckas, editor of *Extra!,* FAIR's bimonthly magazine.

Some *Journal* brass were surprised to see the *Journal* Link—on the front page, anyway. "Those are supposed to run at the *end* of the story, not in the middle," Schenker admits. "It was more prominent than usual. It was a layout error." Expect less-public displays of affection in the future. ROBERT KOLKER

Pus-sy Galore: The Media Strike Out

When George Steinbrenner recently slammed Hideki Irabu, he caused trouble for more than his own team. He called his pitcher a "fat, pus-sy toad"—that middle word clearly meant to convey "pus," as in infections. Throughout the ensuing ado, however, nobody noted the dailies' heroic attempts to get that charming term down on paper. The spellings "pussy" and "pussie," likely to be misread as far more loaded insults, wouldn't work, and copy editors around town were hard-pressed to do better. The *Post* chose the exquisitely balanced if tough-to-read "pus-ie [rhymes with 'fussy']." The *Daily News* dropped the term from the get-go, except in a couple of columns where it appeared as "pus-sy." The *Times* went with "pus-sy," too, in its initial article—but paraphrased the quote, losing the troublesome word, in subsequent mentions. That's the Boss for you: Not even the English language is big enough to accommodate his mouthing-off. CHRISTOPHER BONANOS



ustration by Istvan Banyai. Photograph by Kathy Willens/AP/Wide World.

Speed Freaks

A biker gang takes Manhattan.

AT 7:50 P.M. ON APRIL 1, A 26-year-old bike messenger called Hermes stands in front of the Village Idiot, a bar on 14th Street just off Ninth Avenue, and yells: "Five . . . four . . . three . . . two . . . one . . ." At "Zero!" the 21 assembled riders—a ragtag brigade of messengers in baggy shorts and no helmets—launch their bikes off the curb. Fanning out, the seventeen men and four women streak across four lanes of blacktop, their wiry frames silhouetted in the headlights of a sanitation truck. After a day spent hustling packages, the racers have each forked over five bucks to participate in an "alley cat"—a foot-powered drag race that uses the city streets as its course and pure adrenaline as its fuel.

Publicized through word of mouth and hand-scrawled flyers, alley cats are friendly but fierce competitions that test knowledge of the city, fearlessness, and flat-out speed. In tonight's race, at each of six stops in SoHo and the West Village the messengers are handed a slip of paper with the next destination.

At Sixth Avenue and Spring Street, the honking of car horns heralds the arrival of a breathless rider who hops the curb before skidding to a stop. A messenger called Moonshine sits on a bench with a sheaf of papers. Before handing them out, he harasses each contestant—"You're late, hurry up!"—imitating the abuse messengers endure every day from doormen and dispatchers.

The race ends back at the Village Idiot. Those who collect the most papers receive small prizes, but the real payoff is the camaraderie of the finish line, where it's all high-fives and back-slapping hugs as the racers savor the rush of dodging bumpers and running red lights. "It's the *adrenalina*!" shouts Felipe, his Colombian accent still thick after eight years in New York. He cut his time by grabbing onto a BMW speeding up Greenwich Avenue.

The winner is a tall, freckle-faced redhead called Fixie-Girl. In a raucous awards ceremony, she receives a bicycle bell and a $40 gift certificate from a Brooklyn bike shop. Lambchop, a 30-year-old veteran who has worked in nine cities in eight years, says alley cats are not unique to New York (they're also popular in San Francisco, Chicago, and D.C.), but here the races provide more than a simple thrill. "The scene's been splintered by Giuliani's harassment at Washington Square, where messengers used to hang out," she says. "Alley cats are helping to bring about a lot more unity." ANDREW PAGE

Room With a View

The curtain goes up on an artful new theater.

THE SUPERSTAR ARCHITECTS of the new Second Stage Theater—talking about their project for the first time—wouldn't presume to call it a *criticism* of Times Square's current Disney-influenced design ethic, but they are quick to distinguish their theater from the neighboring New Amsterdams and Victorys.

"In an area that's being laundered, it seemed interesting to do a project that derives its quality not from tarting up or excessive decoration but simply by using the space and using the city," says Rem Koolhaas. His collaborator, Richard Gluckman, adds, "I think they are creating an artificial homogeneity."

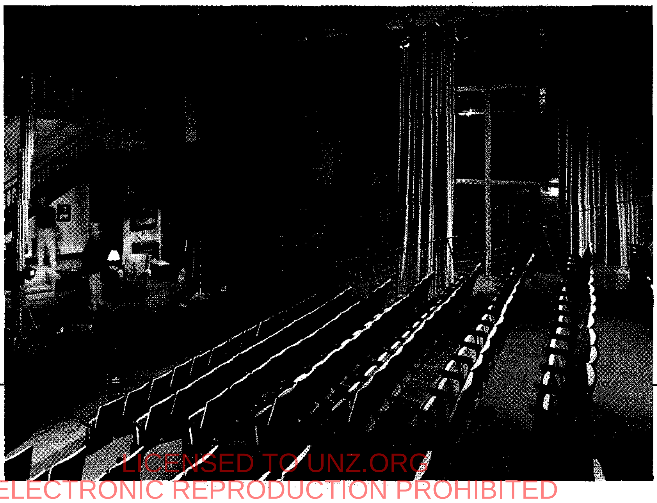
The $5.5 million, 296-seat theater at the corner of 43rd Street and Eighth Avenue has no plush seats, no tasseled curtains, and no murals of the Muses. What it does have is the former bank's twenty-foot windows, left open to the city, so that as audience members take their seats, they'll be looking right back at 42nd Street. "The magical moment is going to be defined by the inverted use of the curtain," says Gluckman. "Instead of opening at the beginning of the show, the curtain closes off the space from the city."

It's unusual enough for one internationally famous architect, much less two, to do a project of this size. "I'm interested in collaboration for its own sake," says Koolhaas. "It's a way of short-circuiting the incredible pressure and expectation of being you."

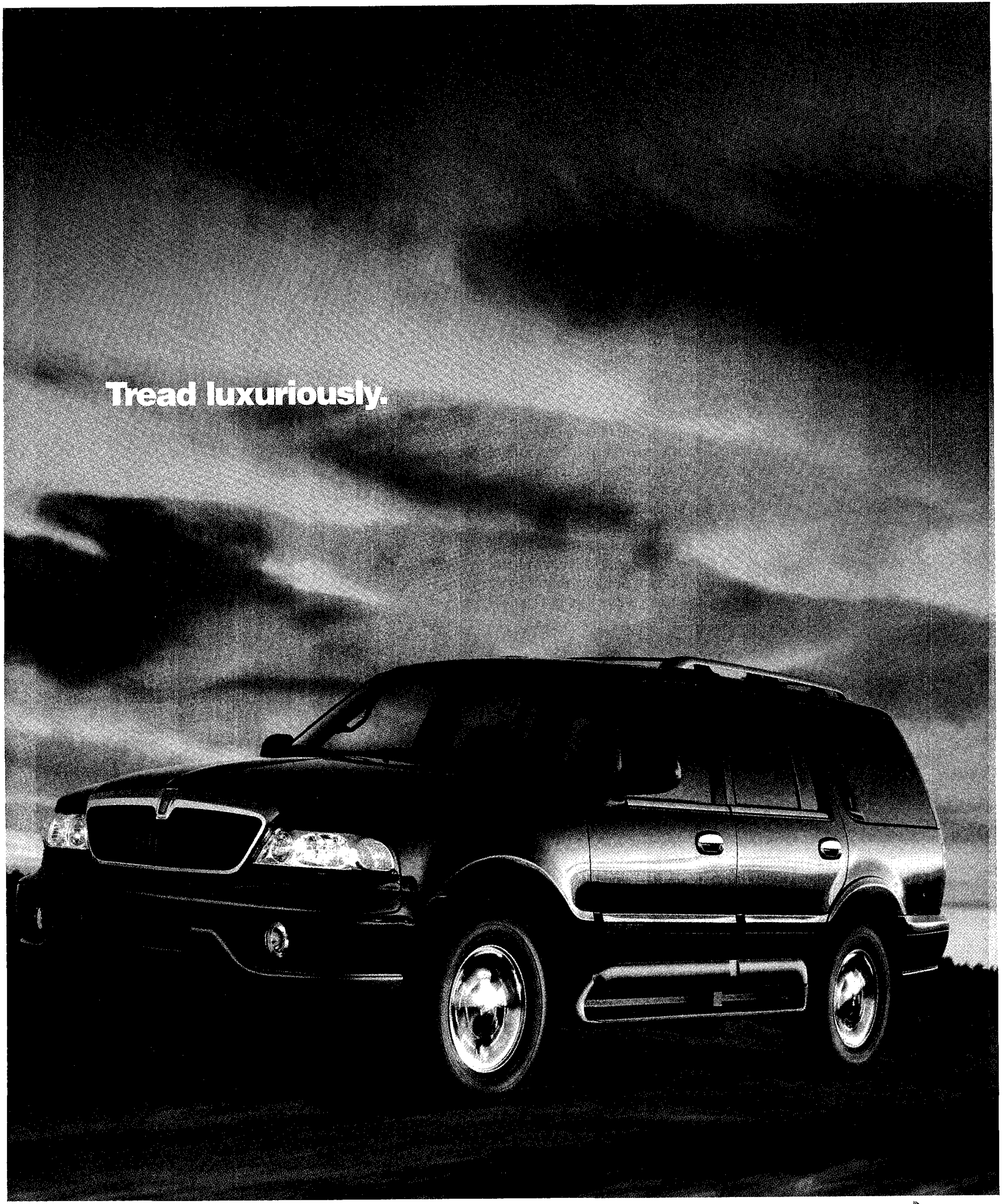
The seats and the bathrooms have been compressed into an enormous wedge (with a citrus-peel-like texture) built of green-gray epoxy resin rolled over concrete. It sits like a slice of cake in the high-ceilinged box that was once the bank's teller hall. "I was always interested in doing something where a single element could resolve the largest number of tasks," explains Koolhaas.

To enter the theater, the audience passes by the bank's vault (now a ticket window), climbs the original marble stairs, and is thrust into the Schiaparelli-orange center of the wedge. The bathrooms—perhaps the least flattering in all of Manhattan—are the same violent shade.

The theater showcases both architects' signatures—Koolhaas's funky materials and dynamic shapes, Gluckman's light touch—plus a bit of the raffish charm of the neighboring Playpen, O'Donnell Bar, and Times Square Book and Video Center (think XXX). Times Square's dwindling ranks of peep-show patrons can now peep at the higher-brow theater audience—and vice versa. ALEXANDRA LANGE



Photographs: top, Hiroyuki It
bottom, David Sundberg/Est



Tread lightly *and* luxuriously in Lincoln Navigator. Tread responsibly, too. In addition to being the world's most powerful luxury SUV,* Navigator is also a designated Low Emission Vehicle. In fact, Navigator runs cleaner than most passenger cars on the road today. For more information, call 800 688-8898, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Low
Emission
Vehicle

Lincoln Navigator. What a luxury [ ] should be.

*models built after 12/8/98

Boogie Night

Not your father's dance party—or is it?

"THERE ARE TOO MANY people standing on the side trying to pick up women," complains D.J. Famous Amos. "They're not gonna be picked up if you don't show 'em how you can shake your booty!" At the bar, a grizzled Al Pacino look-alike seems content to grind arrhythmically against a bottle blonde as she sips her white Russian.

Amos (who, though he's appropriated the name of the African-American cookie mogul, is a diminutive, goateed white man) is presiding over the "Jammin' Oldies Dance Party," WTJM Jammin' 105's roving weekly promotional boogiethon. The format's tightly scripted blend of post-doo-wop, pre-rap soul has taken the radio markets of the country, and now New York, by storm—in TJM's case, doubling its ratings in its first three months of existence and sparking panicky ad campaigns by competitors Kiss-FM and WCBS. But the Jammin' Oldies format is having a less notable impact on the dance floor at Club XIT, next-door to the Roger Smith Hotel. A couple dozen fingers go into the air when Amos cues up Diana Ross's "I'm Coming Out," but for the most part, the crowd is more enthusiastic about the door prizes—two $50 gift certificates to Princeton Ski Shops—than it is about the overamplified jams and glaring, meandering disco lights. Which is probably par for the course at any oldies-station dance party—even one whose tag line is "Not your father's oldies station."

Stevie, Al, and Aretha: The Jammin' Oldies patron saints.

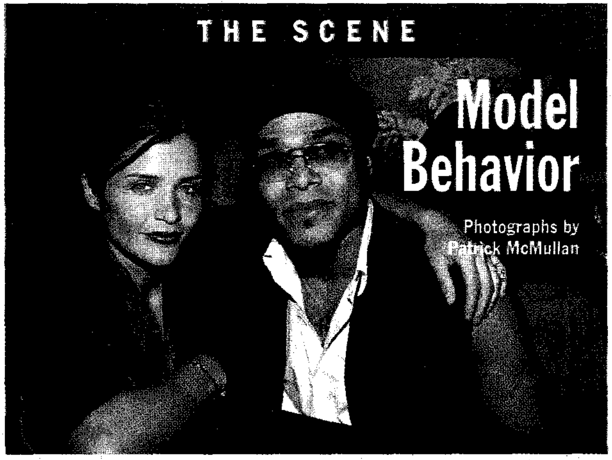
The city's appetite for R&B crossover hits like "Celebration," "Love and Happiness," and "Shining Star" is a side effect of what might be called the Puffy factor: The archetypal jammin' oldie is a tune Puff Daddy either has already sampled or is likely to make use of in the near future. The bulk of TJM's ratings spike has been in the coveted 25-to-54 demographic; the listeners drawn by this party's on-air promos, though, seem to fall mostly in the upper end of that spread, making it unlikely that they've overdosed on Biggie Smalls's reworked version of the tune they're currently swaying to.

What they might get tired of, though, is the station's limited repertoire. Program director Joel Salkowitz says he plans to "grow" the playlist once the station is better established. For now, hits by Jammin' Oldies patron saints such as Stevie Wonder, Al Green, and Aretha Franklin are in such heavy rotation it's almost possible to hear the same song twice in a cab ride. But at the midtown soirée, at least, the formula works: The floor finally fills up, around 11:30, when Amos spins Barry White's "Can't Get Enough of Your Love, Babe" for the second time that evening; the first time he'd played it was at 11:05. ETHAN SMITH

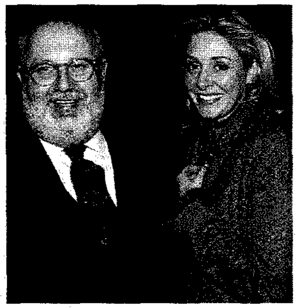
THE SCENE

Model Behavior

Photographs by Patrick McMullan


At B Bar, Helena Christensen and Maxwell celebrating the launch of *Nylon* magazine.

Anna Paquin with Diane Lane at Maratti, following the premiere of Miramax's *A Walk on the Moon*.


Gianfranco Ferré and Nadia Swarovski at a party to launch Bona Frescobaldi's new wine at Le Cirque.

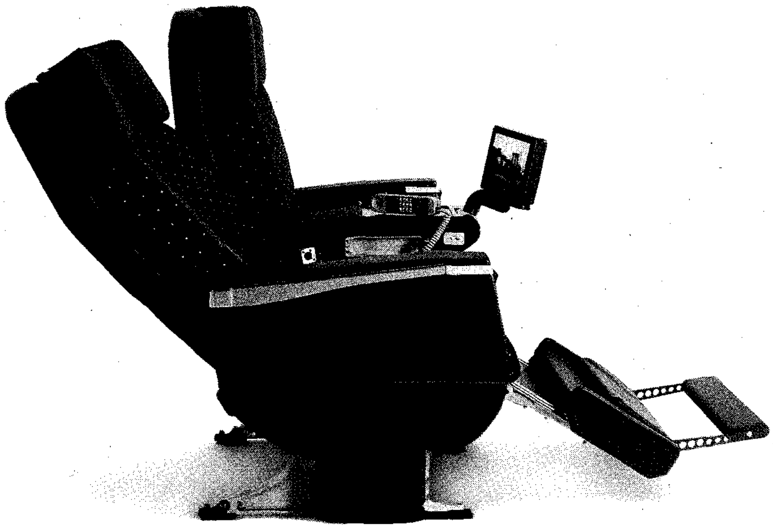
Susanne Bartsch with husband David Barton at Match Downtown's fifth-anniversary party.

Yo-Yo Ma and Toni Morrison at the Mark Morris Dance Group's spring gala benefit at BAM.

Michael Hirschorn and Alan Light at Elaine's to toast Quincy Jones's new album, *From Q With Love*.

Photographs: from left, David Redfern/Retna; Andrew Kent/Retna (2).

Alone at last.



Business

INTERCONTINENTAL

Try Iberia's new Intercontinental Business Class and enjoy a world class experience on a world class airline. Discover the sense of privacy Iberia gives you with 52 inches of room between your ergonomically designed seat and the one in front. Relax in style and made-to-measure comfort wiling away the time watching films, sports or news on your individual video screen, make a call from your seat on your personal telephone or treat your palate to a Mediterranean Cuisine inspired choice of three menus, among many other possibilities. With daily nonstop flights to Madrid from New York, Chicago and Miami, and connecting services to over 95 destinations worldwide, as well as AAdvantage® miles wherever you fly Iberia, you'll have no doubt as to why Iberia is today one of the leading business airlines of the world. For reservations contact your travel agent, call Iberia Airlines at 1-800-772-4642, or visit www.iberia.com/ingles

IBERIA

THE BEST KEPT SECRET OF EUROPEAN TRAVEL

Distance measured between rows.

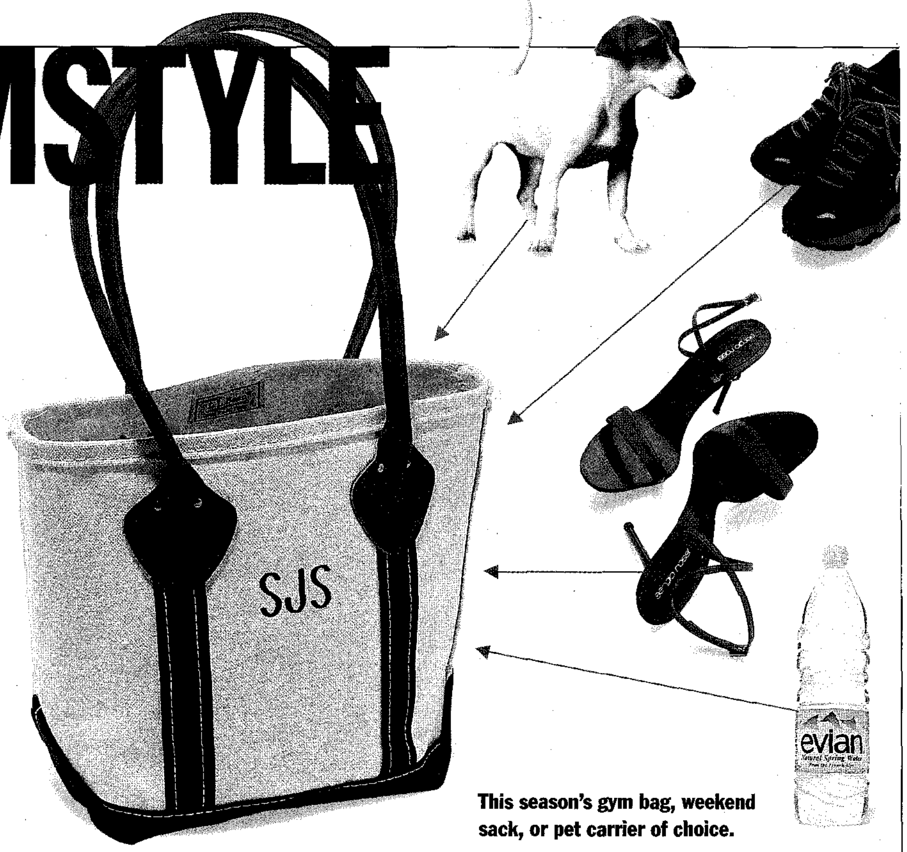
American Airlines® and AAdvantage are registered trademarks of American Airlines, Inc. American Airlines reserves the right to change the AAdvantage program rules, regulations, travel awards and special offers at any time without notice, and to end the AAdvantage program with six months notice. AAdvantage travel awards, mileage accrual and special offers are subject to government regulations. American Airlines is not responsible for products or services offered by other participating companies.

GOTHAMSTYLE

Punch Drunk

Tied on one too many Cosmopolitans or caipirinhas this winter? The cocktail-swilling set is buzzing about a new libation that has arrived with spring. At the nuevo-Latino restaurants peppering downtown (like Café Habana and L-Ray), customers are discovering pisco, the Peruvian answer to brandy, which tastes like rum fired up with grappa. Patria, Asia de Cuba, Calle Ocho, and Clementine all serve the pisco sour, mixed with egg whites—their take on the seventies-style brandy Alexander. At Ideya, SoHo's hippest Latin bistro, owner Lauryn Small mixes pisco punch—a fruity concoction of lime, pineapple, and bitters—along with the de rigueur sour version. Paper umbrella not included. MAURA EGAN

ACAMA
DE LOS ANDES
PISCO DE ICA
750 ml



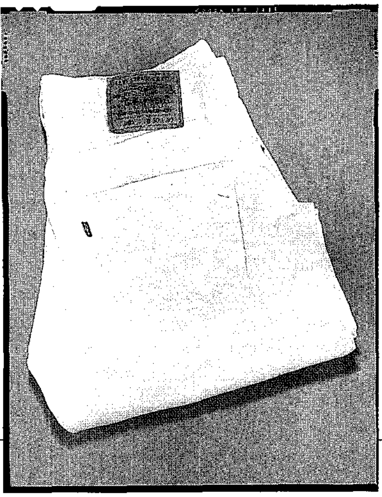
This season's gym bag, weekend sack, or pet carrier of choice.

Coming to You Straight From Maine

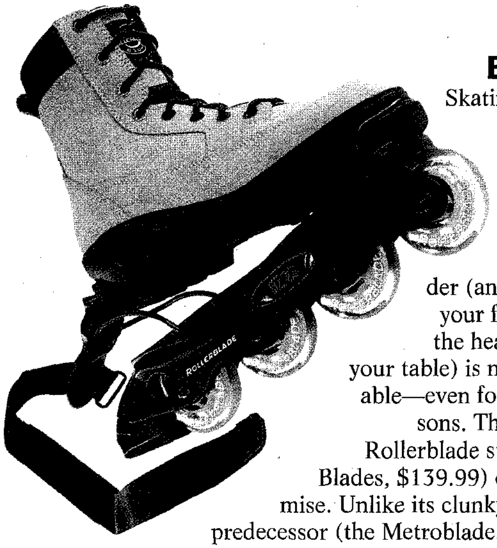
It's not just carpooling New England moms carrying those monogrammed bleached-canvas L.L. Bean tote bags anymore: The utility-kitsch icon has caught the eye of the city's fashion elite. *Vogue* gave them out as Christmas gifts—this year opting for high-end leather straps. But it wasn't until the recent fall shows that the trend reached critical mass. "I have two," notes Melanie Press, a designer at Polo Sport who favors the black handles. "If you dress up, it takes you down and makes you look a little bit healthier." Press's college chum Stella McCartney prefers the red straps and an embroidered SNM on the front. "In England, they are terribly chic," says Plum Sykes, a *Vogue* staff writer, who admits to ordering and initializing twenty bags for her entire family—"even my 88-year-old grandmother."

White Hot

It's not the proliferation of deli daffodils or Park Avenue tulips that signals springtime in New York but rather the annual reintroduction of white jeans into the wardrobes of the fashion cognoscenti. "In high school, I thought they were tacky, but now I have three pairs," says Isabel Dupre, *Elle's* senior fashion editor. "I cut them mid-calf or keep them long and make a cuff." Co-worker Gilles Bensimon, *Elle's* creative director, claims to have nearly twenty white 501's in his denim collection, explaining that he puts on a fresh pair at midday to ensure optimum whiteness. Others turn their white-jeans-wearing into an art form. Sudanese supermodel-of-the-moment Alek Wek irons her boot-cuts and then cuts slits in them for easy running between shoots and shows. All, however, agree on one thing: No Daisy Duke cutoffs within city limits. M.E.

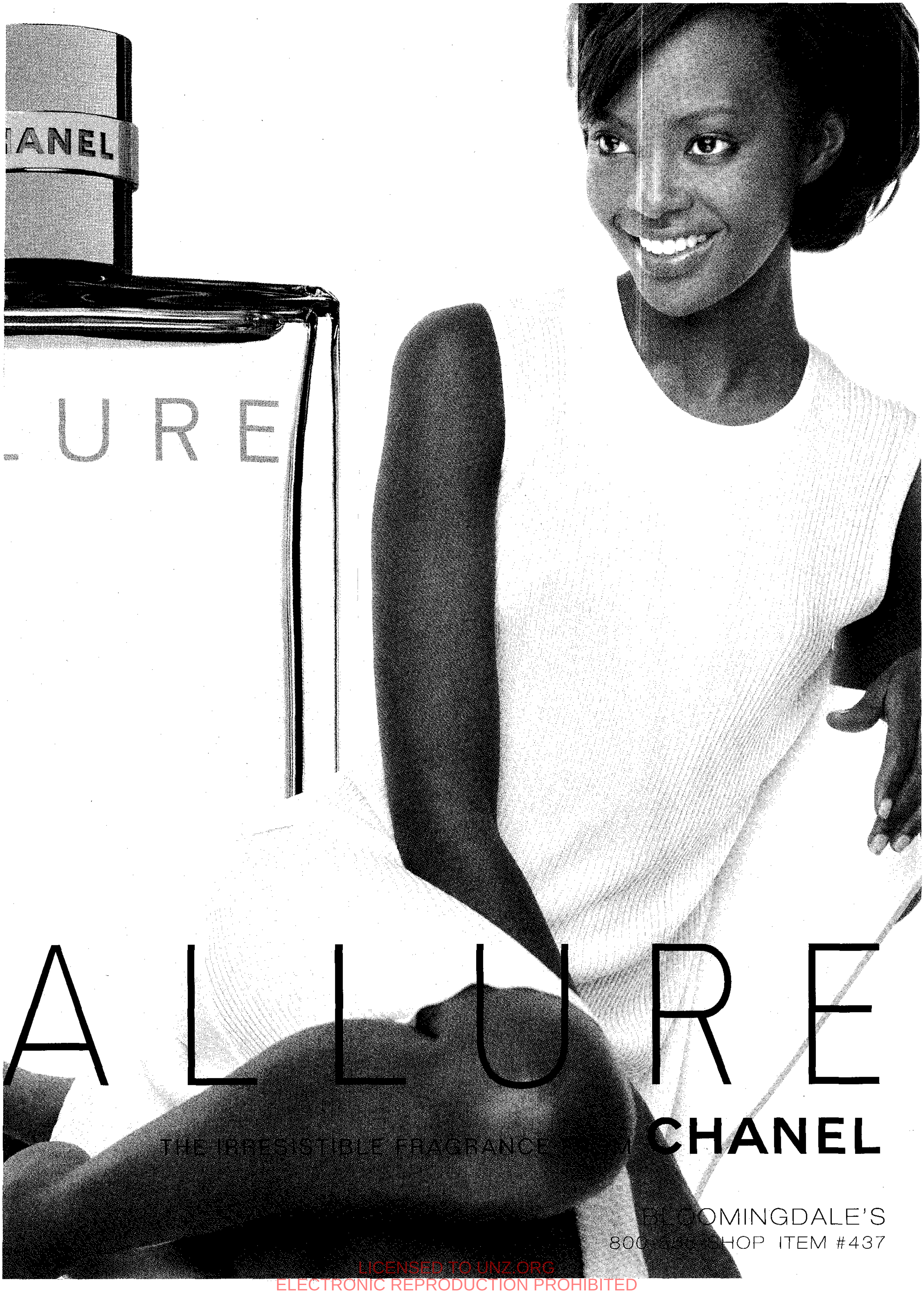


Blade Runner



Skating may be a fine way to navigate the city, but showing up to dinner with your 'Blades over your shoulder (and then knocking your fellow patrons in the head on the way to your table) is no longer acceptable—even for certain famous sons. This spring's novel Rollerblade style (available at Blades, $139.99) offers a compromise. Unlike its clunky and unpopular predecessor (the Metroblade, five years ago), the new Nature model features Prada-esque tan suede boots that detach from sleek transparent wheels, which can be discreetly stowed away. Now, if only we could find a collapsible helmet. SHYAMA PATEL

EDITED BY SARAH BERNARD


CHANEL
ALLURE
ALLURE
THE IRRESISTIBLE FRAGRANCE FROM CHANEL
BLOOMINGDALE'S
800-[illegible]-SHOP ITEM #437

MEDIA MICHAEL WOLFF

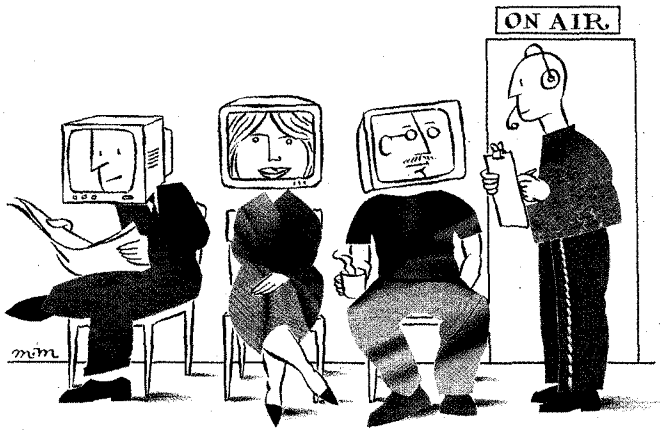
Book 'Em

Got an opinion about the war? Clinton? The Jenny Jones trial? Or . . . pets? You too could be a TV star—provided a desperate booker discovers you.

I HAVE DONE FOX *PET NEWS.* NOT JUST me, but Gracie, our cocker spaniel, and my daughter, Elizabeth, then 12. I was there to promote the Internet (this was when it still needed to be promoted), to explain to Fox *Pet News* viewers how we found Gracie (whom, in fact, we picked out at an animal shelter) on the Internet. "That is so charming," said the booker, who had heard about Gracie's invented provenance from my P.R. agent. "We got her from a girl in Brooklyn who I met in a pet chat room," Elizabeth was coached to say. While this was not my lowest ethical moment, it was definitely my lowest moment in the media pecking order.

Still, I must say, we were enchanting.

Elizabeth came with me again to Broadcast House at the BBC in London. A booker for National Public Radio had tracked me down on a family vacation to talk about the economic summit then in progress. "Why you?" said my wife. "I have no idea," I said. "But the booker wants me." Elizabeth sat across from me in the radio booth with a headset on. When a country was mentioned during the interview, she held up a flash card to prompt me on the name of its prime minister.



We are all "gets." We—the authors, lawyers, magazine and newspaper journalists, generals, and sociopaths who appear every day on the nation's television and radio talk shows—have been gotten by bookers. ("Great gets," you say, as the highest compliment about a booker.) Across the globe, Lincoln Town Cars (or their foreign equivalent) fan out to bring the gets to studios. Our arrival is the result of the daily trade-off between those of us the booker wants (good gets, supreme gets) and those of us who are vying for the booker's attention (standing at the velvet rope). The booker reads the papers, watches the other news shows, scans internal reports, and targets her (mostly her) favorite Get of the Day. Principals first, lawyers second, experts third, is how the basic get hierarchy works. At the same time, the faxes, voice mails, and e-mails are arriving. P.R. agents, book publicists, press secretaries, and the deluded of all kinds argue fiercely, persuasively, arrogantly for their time on the air. From this marketplace comes the daily news and arguably—O.J., JonBenet, Monica—the culture.

Court TV is now doing wall-to-wall coverage of (and recently booked me to comment on) the Jenny Jones trial, in which booking itself is on trial: Should the booking process be held responsible if one guest kills another?

Booking was once an entry-level job. Now bookers have their own agents. The protagonist in Laura Zigman's recent novel *Animal Husbandry,* about a 30-year-old woman in Manhattan with relationship woes, is a booker. (What might she have been in decades past? A copywriter at an ad agency in the sixties? A SoHo gallery worker in the seventies? A book publicist in the eighties?) In many ways, booking is a perfect career for a contemporary novel: A booker is on the inside but anonymous, someone who is at the exact epicenter of the media and culture—but at the same time a witness to it. "When I get a trail, I spot the legal issues and the human issues and the entertainment issues," says Court TV's Susan Spedalle, "and then I start to book." A booker, in other words, has a pretty clear view of who we are, what we want, and how the world really works.

AT LEAST TEMPORARILY, THE BOMBING OF Serbia and the war in Kosovo have given bookers a respite from wondering whom they'll book after Monica. In a war with few pictures a booker is your key field officer. Without battlefield footage and front-line reports, you need to book a steady flow of generals, pinpoint experts, international legal scholars, and former prisoners of war.

Bookers often debate the event, the television moment, that brought them, and brought booking, into the forefront of the news business. "Booking reaches its first crescendo with the Gulf War," says Judy Milestone, who has been booking for CNN since 1981. And then it was the Simpson trial, says Bob Fasdender at *Geraldo,* "that created a genre, a live electronic op-ed page." And then, certainly, obviously, Monica, which institutionalized news as freelance opinion, and news gathering as an assessment of who will say what about whom and how to get that person on the air.

But it isn't just this new type of news that is responsible for the transformation of television into a soap box for the ambitious and opinionated. It's time. It's that great yawning expanse of airtime—which has increased a hundredfold since the last TV generation—that needs to be filled, and filled cheaply. Guests—purported experts, self-appointed pundits, authors, congressmen, lawyers, former war-college lecturers—are not only cheap but free.

Of course, the cost of free is that traditional news—that remote, unemotional, disinterested *I'm Edward R. Murrow and this is London* voice—has mutated into something of a carnival of huckstering, proselytizing, and naked career-building.

Illustration by Matthew Martin.

This is both liberating, making the stiffness and dispassion and big hair of network newsmen seem hopelessly out of it, and ludicrous, making authorities out of a wide range of side-show oddities—Arianna Stassinopoulos Huffington, for instance, and, my favorite, Ann Coulter, famous both for her long blonde hair (she's one of two Republican blondes, the other being MSNBC's Laura Ingraham) and for her blithering inarticulateness.

WHAT BOOKERS WANT FROM US, THEY SAY, is standing. That is, the booker wants the person with the closest and clearest relationship to the news event. But those people get used up quickly—as soon as a story breaks, "you'll find all the good bookers under the hoop throwing their elbows around a lot trying to grab the biggest get," says former CBS News executive vice-president Jon Klein. In a competitive world, the real art of the booker comes into play after all the great gets are gotten. After proximity, the attribute a booker seeks is credibility. What credentials—academic, journalistic, experiential (if you've been a prisoner of war, for instance)—do you have that an audience will think are relevant to the story being told? (Celebrity, of course, is a credential that gives you credibility on almost any topic. Helpfully, the more you appear as an expert, the more of a celebrity you become and therefore the more credible you are to comment on anything that needs commenting upon.)

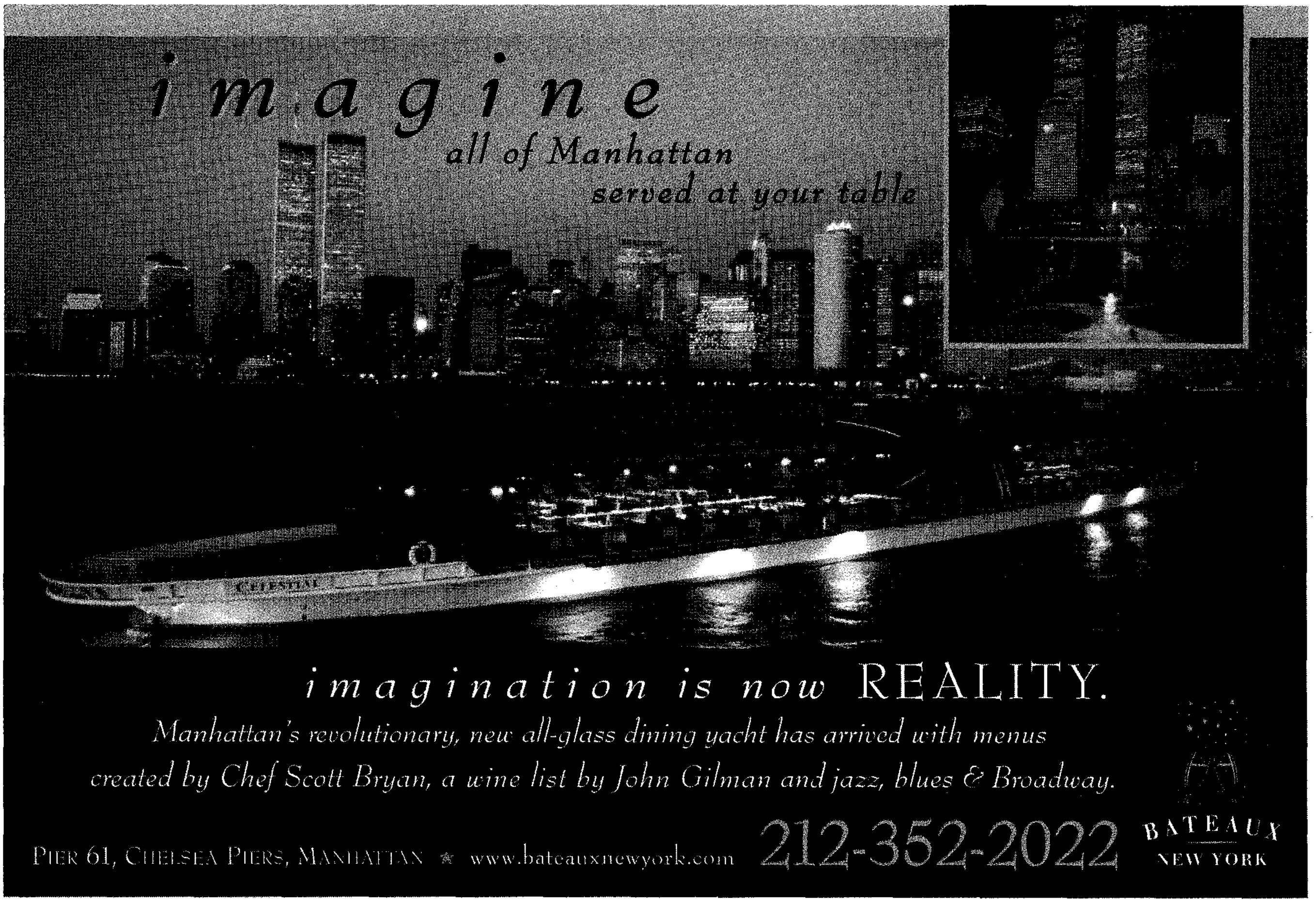
> *Celebrity, of course, is a credential that* **gives you credibility on almost any topic.** *Helpfully, the more you appear on TV as an expert, the* **more of a celebrity you become** *and therefore the more credible you are.*

Notably, Ed Rollins and Dick Morris had their credibility upped during the impeachment debate by the fact that their credibility had previously been damaged in their own scandals.

In the event that you have no credentials or relationship to the news event, then "high energy" is what the booker will gladly settle for. Now, what a booker means by "high energy" is really lack of ambivalence (a rarer commodity than you might think): the ability to give a succinct opinion and to answer gamely any question put to you. If you can do that, chances are you'll be invited back to answer questions outside your expertise, and to opine on subjects you in fact have no opinion about.

Three years ago, when MSNBC launched, the new network tried to lend some structure to the booking process (most bookers have a set of fall-back, good-in-any-situation guests) and set out to book—and, in this case, hire—a team of regular guests. This is a sensitive subject, because guests are not hired (would you pay people to come to your house for dinner?). So at MSNBC, they called the 30 guests they auditioned and hired on one-to-three-day-a-week contracts "contributors." These original talk-

(continued on page 108)



imagination is now REALITY.

Manhattan's revolutionary, new all-glass dining yacht has arrived with menus created by Chef Scott Bryan, a wine list by John Gilman and jazz, blues & Broadway.

PIER 61, CHELSEA PIERS, MANHATTAN ★ www.bateauxnewyork.com 212-352-2022 BATEAUX NEW YORK

CITYSIDE JOHN LOMBARDI

Don Cry for Me

What John Gotti didn't screw up, his crude son John Jr. did. No more the obedient scion, however, Junior cut a deal including hard time—a brazen declaration of independence.

I WAS SITTING IN LUNA ON MULBERRY Street, enjoying some mezzanis (macaroni), when word hit the neighborhood that Junior had cut a deal. Luna is a nice Neapolitan restaurant, not a mob joint like Taormina or Cafe Biondo, but all of Little Italy simmers with a kind of *informazione,* whiffs of data that titillate the downtown cognoscenti—loan sharks, Jewish and Irish *shtarkers,* beat cops who seem to be more street guys than Giuliani employees—whenever mob "business" boils over.

"First independent move the little prick has made," pronounced my companion, a "retired" Gambino whose former crew used to be loyal to Big Paul Castellano, the godfather whom Junior's father, John Gotti Sr., had killed in 1985 in order to seize power himself. The old man, who for discretion's sake I'll call "Facciabrute" (ugly face), had been telling me for the past two years in what low esteem Junior and his dad were held within organized-crime circles: for clipping Castellano "without permission," for preening like peacocks and drawing more media and government attention than anyone since Al Capone. He'd even agreed to an outrageous claim by a law-enforcement source that "these veteran wiseguys really hate [Junior]" and that "the whole Mafia is sick to death of the Gottis, and are even rooting for the prosecutors this time."

Oh, my papa: Gotti Jr. leaving federal court in White Plains in February.

"Yeah, can you believe it?" Facciabrute had snorted. "The kid was about a fart's breath away from *brucciapele* [burnt skin from a shotgun blast] when they arrested him last year! We *wanted* the Gottis to go away. Why do you think so many guys were ratting Junior out? Now when they [Feds] get him packed up, maybe they'll go bother the Chinks or Russians for a while and leave us alone!"

The problems began in 1992, when Junior's father was sentenced to life without parole in Marion, Illinois, but refused to give up control of the Gambinos. Under one ruse or another, Gotti Sr. tried to direct things through his son, whom he'd made a capo in 1985 at age 21. Junior's crew was called "the U.N." in the family, made up of Greeks, Irish, Jews, and "half-breeds"—Junior himself is one-half Russian Jew—and had a reputation for lifting weights and getting pumped up on Deca-Durabolin, a popular eighties steroid, then looming ominously at places like the Blue Fountain Diner in Howard Beach. There, one night in 1985, Junior and his buddies Mike McLaughlin, Steve Kaplan, Anthony Ameruso—1,000 pounds in the aggregate—encountered a tool-and-die man, Bruce Timper, having a noisy fight with his wife. Junior enthusiastically encouraged Timper to be more sensitive, and when the latter's blood and teeth began covering the formica-topped tables, Danny Badillo, a rookie cop, tried to call for backup. The last thing heard on Badillo's 911 message was Junior roaring: "Who the fuck do you think *you* are?" Then some heaving chunking.

He wasn't the kind of leader the old streetwise capos like Giuseppe "Joe" Arcuri and Jimmy Failla could respect. When Junior called them in to discuss loan-shark payments or waste-hauling contracts, he tended to lecture and yell. If he sat down with rivals like the Genovese family, his arrogance and condescension cost the Gambinos money, because sharpers like "Tommy Barney" Bellomo and "Quiet Dom" Cirillo could negotiate rings around him. "He was like this fuck Edgar Bronfman Jr. that's wrecking the Seagram's fortune that his old man built up," sneered Facciabrute, recollecting Junior's stewardship. "When John Sr. killed Paul, we had 21 crews and grossed $100 million a year. When the Feds popped Junior last year, we had ten crews and were down to $20 million gross!"

EVEN WHEN HIS FATHER WAS FREE, JUNIOR'S relationship with him was never more than "correct." He tended to goggle at the old man while Gotti Sr. received his daily shave and expensive ablutions in a little professionally equipped room at the Bergin Hunt & Fish Club in Ozone Park. It was accepted by everyone in the family that "Johnny Boy," as his dad called him, was second in his affections to Junior's younger brother Frankie, killed in a traffic accident in 1980 (the neighbor who hit Frankie, John Favara, disappeared while the Gottis vacationed in Florida and was never seen again).

Frankie, along with Junior's older sister Victoria, a pulp novelist, was seen as the "brains" of the Gotti household. Junior was a "chooch," a plugger at best, who'd gotten merit awards for neatness and marksmanship at the New York Military Academy but never even considered college: "If John Sr. had been able to keep out of prison, his son would never have been put in such an untenable spot," says an investigator who has been tracking the Gottis for years. Junior's so-called leadership "was about desperation—the father had no one else he could trust. If you could hear the [sealed] tapes the government made at Marion, where [in his monthly visits] Junior tries to minimize the damage he's been causing to the

Photograph by Rick Maiman/Sygma.

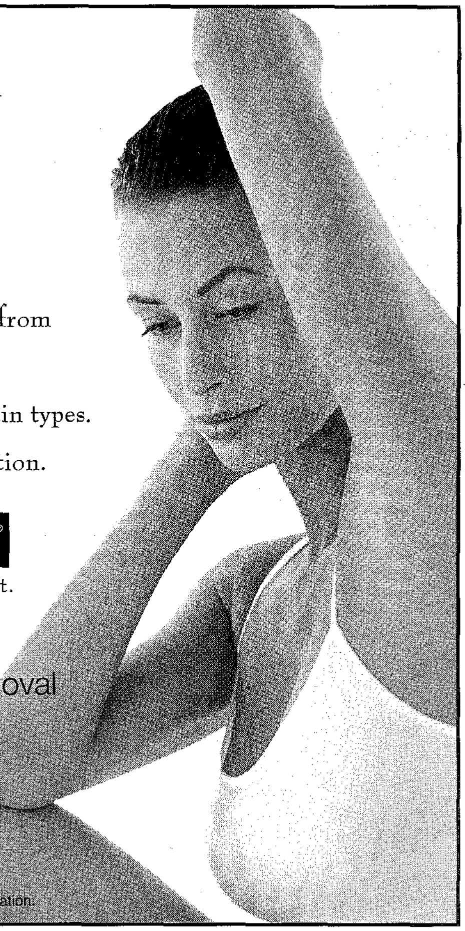
Gambinos, you'd think the father was going nuclear. He sounds like Mike Ditka blasting the New Orleans Saints after they've lost another game."

Starting around 1995, Junior was allegedly trying to "make up" for his losses in the lucrative construction and usury rackets by pathetically getting into shakedown deals at topless nightclubs such as Scores, which had been effectively subsumed a few years earlier by two separate Gambino crews. Louis Ricco's outfit, plus Craig DePalma from Junior's own crew, were—the government charged—taking no-show salaries, skimming profits, and "washing" kickbacks from nude dancers, hat-check girls, and parking-lot attendants—a de-evolution back to the crude "protection" scams of Giuseppe "Joe the Boss" Masseria and Salvatore Maranzano in the twenties, before Lucky Luciano got crime organized.

> *"We wanted the Gottis to go away. Why do you think so many guys were* **ratting Junior out?** *When the Feds get him packed up, maybe they'll go bother the Chinks or the Russians for a while and leave us alone."*

"John Gotti [the father] was a mook [mouth], like his hero, Albert Anastasia [founder of Murder, Inc.], who also used to dress up and show off," Facciabrute, who knew all of the principals, summed up. "He put Junior in a terrible position. He ruined the *borgata* [organization] with publicity—him and his *cafone* [clown] lawyer, Bruce Cutler—and then he tried to rule through his dummy son. It couldn't be done, and a lot of guys feel better now that this *strunze* [twisted balls] Junior is finally acting like a man."

There were signs of strain in Junior's defense as early as last summer. By that time, he'd been sitting in a county jail in Valhalla near White Plains for eight months, denied bail by U.S. District Court judge Barrington Parker as "a danger to the community." He was facing a 60-count RICO indictment that charged him with "supervising the criminal activities of the Gambino family," including murder conspiracy, multiple acts of extortion, and money laundering, which could have *(continued on page 108)*



Think light SoftLight.

With SoftLight® lasting freedom from unwanted hair can be yours.

Safe. Convenient. Effective for all skin types.

Call today for your free consultation.

SOFTLIGHT®
Bring your inner beauty to light.

Laser Center For Hair Removal
317 East 34th Street
New York, NY 10016
800 819 2041

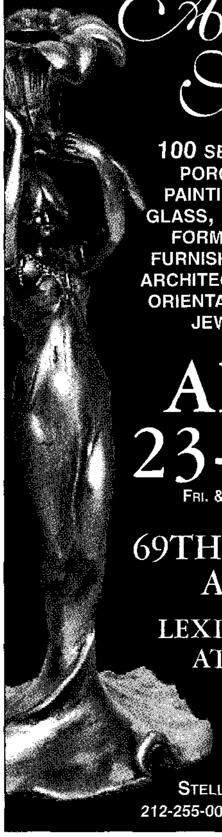
SoftLight® is a registered mark of ThermoLase Corporation.

Sesumi
Japanese Restaurant
1649 Second Avenue
(Btwn 85th & 86th Streets) 879-1024

New York's newest and most authentic Irish Pub, offering the freshest seafood, steaks, pub specials and pastas
"PIG 'n' WHISTLE" on 3rd
CASUAL DINING • LUNCH • DINNER • SNACKS • COCKTAILS
SUNDAY JAZZ BRUNCH • OPEN 11:30am - 4:00am
"PIG 'n' WHISTLE" on 3rd • Thirty years of friendly service
922 Third Avenue (btwn. 55th & 56th streets) • 688-4646

Johnnie's
Italian Cuisine
A 39 year long running hit restaurant!
Special Dinner at $14.95 Open late
135 W. 45th St. (6th & B'way) 212-869-5565

Since 1963
REGIONAL CUBAN CUISINE
Victor's Café
236 W 52nd ST. N.Y. 212 • 586-7714



GRAMERCY PARK
Antiques Show
100 SELECT EXHIBITS OF PORCELAINS, SILVER, PAINTINGS, PRINTS, ART GLASS, LAMPS & LIGHTING, FORMAL FURNITURE & FURNISHINGS, AMERICANA, ARCHITECTURAL ARTIFACTS, ORIENTALIA, POTTERY, FINE JEWELRY & MORE
APRIL 23-24-25
FRI. & SAT. 11-7, SUN. 11-5
ADMISSION $10
69TH REGIMENT ARMORY
LEXINGTON AVE. AT 26TH ST., NYC
STELLA SHOW MGMT. CO.
212-255-0020 www.stellashows.com

THE FALL OF SU

Suddenly, after years of dominating city politics, Mayor Giuliani is vulnerable, and protesters—and internal dissension—are taking a toll. Can Rudy change course and salvage his second term? By Craig Horowitz

IN THE SUMMER OF 1995, ON A LISTLESS, STEAMY July evening, I interviewed Mayor Rudolph Giuliani about New York's falling crime rate. We met at Huxley's coffee shop in Rockefeller Center, right after he taped a talk show at NBC. As we sat sipping iced tea in a peach-colored vinyl booth in the nearly deserted restaurant, the mayor talked about his vision for New York; he wanted to return the city to the way it was in the thirties and forties, when neighborhoods were safe and New York was, truly, a 24-hour town.

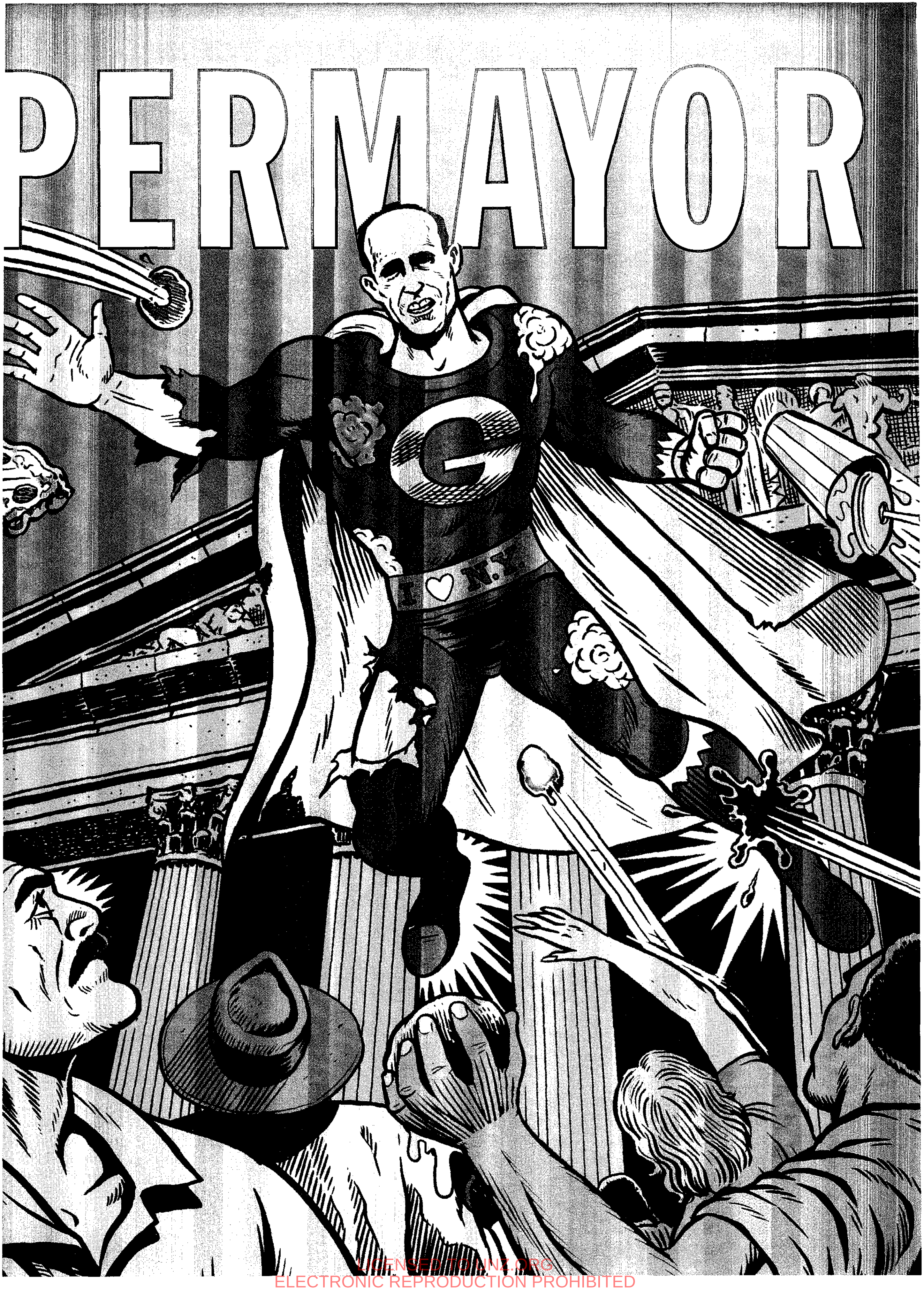
Though he'd been in office only eighteen months, Giuliani was well on his way to that goal: On his watch, murder was already down 37 percent, and overall, serious crime was down 27 percent. The decline had been so steep and so fast, after years of what seemed like uncontrollable mayhem and disorder, that it was difficult for many people to accept, indeed to believe, that a real change was taking place.

In a year and a half, Mayor Giuliani and Police Commissioner William Bratton had done what the city had long been screaming for somebody to do: They had taken back the streets. Using good, basic management and smart law-enforcement techniques, they had overturned three decades of received wisdom about how to fight crime in America.

While the mayor took a call on his cell phone amid the clanging of dishes from the restaurant's kitchen, I couldn't help thinking about the breathtaking possibilities for the city. If the mayor had been able to turn around an organization with a culture as entrenched as the Police Department's, a department that had never before in its history been successful at actually reducing crime, then what would happen when he began to focus on the schools? Or the child-welfare system? And in a city where people felt safe, wouldn't the always-festering racial tensions begin to ease?

But now, almost four years later, as the mayor heads toward the halfway point of his second term, little of that promise has been realized. Instead of capitalizing on his early success, Giuliani has wasted his momentum on a continuing series of avoidable squabbles that accomplish little beyond securing his reputation for meanness. Feuding with Governor Pataki; vanquishing the portraits of former mayors Koch and Dinkins from City Hall's Blue Room; beating up on Councilman Steve DiBrienza, who dared to disagree with him on homeless shelters, by trying to close a popular, thriving social-service center in his district; building himself a $15 million emergency-command-and-control bunker in the World Trade Center; using security concerns to cut off much of the public access to City Hall. The battles, the imperial decrees,

Illustration by Mark Zingarelli


PERMAYOR
G
I ♥ N.Y.

and the public-relations blunders have seemed for some time now to be all about power, not policy. It's the exercise of muscle without ideas.

"I tell him all the time," says one of his closest confidants, "that he doesn't have to come out every day and prove he has the biggest dick in the city. Everybody knows it. But Rudy is who he is."

Since winning re-election in 1997 (a night when he promised to reach out to all New Yorkers, even those who didn't vote for him), Giuliani has looked like a man without an agenda, other than his ambition for higher office. Even key aides, when asked for specific policy initiatives being pursued, come up with little more than bromides about continuing the quality-of-life campaign. As he lurches from one ugly skirmish to another—cabbies, street vendors, pedestrians—he seems to have grown little in his five and a half years in office.

Increasingly isolated, prickly, embattled, and convinced the press is out to get him (a Richard Nixon comparison is irresistible), the mayor has demonstrated little ability to broaden his range. And so by the time four cops fired 41 shots at Amadou Diallo on Wheeler Avenue in the Bronx, it came as little surprise not only that the mayor bungled his handling of the tragedy but that he had no one to cover his back when the storm of criticism broke.

Outmaneuvered by the Reverend Al Sharpton and a broad-based coalition of opponents, the mayor was laid bare, hopelessly vulnerable as a result of his arrogance. No black leaders to turn to for help. (They'd all been repeatedly spurned.) No expressions of support from former mayors. (They'd all been mercilessly belittled.) No vote of confidence from onetime crime-fighting partner William Bratton. (He'd been publicly humiliated and forced to resign.) No kind words from the governor. (He'd been embarrassed too many times.)

Clearly, the chickens have hungrily, gleefully, and relentlessly come home to roost. In the four years since I sat with him at Huxley's, he has managed, with the help of his police commissioner, Howard Safir, and his communications director, Cristyne Lategano, his closest adviser, to turn one of the truly astounding achievements of modern government—more than 100 fewer people a month get killed in New York now—into a public-relations nightmare. Even worse, he has opened the door for a reversal of some of the very policies that have made the city so much safer.

Though the mayor professes publicly not to care about poll numbers, it must eat away at him that his approval ratings are, according to a Quinnipiac College poll released last week, down to an all-time low of 40 percent. (Only 23 percent of those polled approved of his handling of the Diallo shooting.) While his aides can dismiss this as a temporary, post-Diallo slide, in truth, his numbers were already heading south before the shooting.

To really appreciate how the mayor has blown it, you need to think back to 1993. It's easy to forget that in the early nineties, the quality of life in the city had deteriorated so badly and solutions seemed so elusive that people inside and outside government—including revered urban gurus like Harvard's Nathan Glazer and devoted civic leaders like Felix Rohatyn—were actually buying into the idea that perhaps New York was simply ungovernable.

It was a time of severely lowered expectations. If I had told you then that the city would elect a mayor who, over five and a half years, would reduce the murder rate by 70 percent, you would have thought I was crazy. But you'd probably have agreed that any politician who could do that would be the most popular mayor in this century, if not of all time. Mayor Giuliani, however, is hardly being hailed as a hero (except, perhaps, among Republicans outside New York City). In fact, he's lucky he doesn't have to run for re-election.

"It took people eleven years to get tired of Koch but only a little more than five to tire of Giuliani," says Democratic political consultant Hank Sheinkopf. "Winston Churchill was a great man, but when the war was over, they got rid of him. Well, the war is over, and if there were a way to get rid of Rudy, they'd get rid of him today."

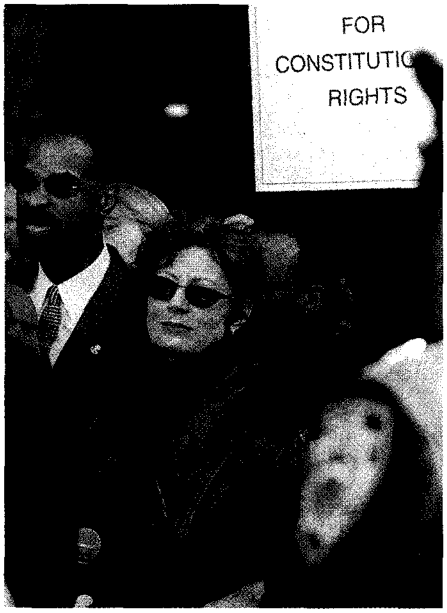
RAINBOW ACTION

Clockwise from below, Jesse Jackson and Al Sharpton united to orchestrate the demonstrations; both blacks and whites attended rallies to protest mayoral policies; high-profile protesters included leaders like Ron Daniels, executive director of the Center for Constitutional Rights, and celebrities such as actress Susan Sarandon.

> **"It took people eleven years to get tired of Koch but only five to get tired of Giuliani," says political consultant Hank Sheinkopf.**

THOUGH THE DIALLO TRAGEDY IS the first full-fledged crisis of the Giuliani mayoralty, it has exposed a range of issues that have been bubbling near the surface for some time. And only some of them relate to the Police Department's behavior in minority communities.

RREST
IULIANI
GIU
41 SHOTS
(Rudy)



With no articulated, substantive second-term goals (remember the civility speech?), this administration has seen its progress come to a screeching halt. Whether distracted by the mayor's next career move or hampered by the loss of key people from his first term, the Giuliani government seems devoid of ideas. And while the administration grinds along in woefully low gear as a creative enterprise, there have been recent signs of internal dissension as well. Rudy Crew, with whom Giuliani had enjoyed a solid working relationship, threatened to resign over the mayor's sudden urge to promote school vouchers. And according to City Hall sources, several longtime members of the mayor's inner circle have recently gone to him to complain about the obstructionist, bellicose role played by communications director Cristyne Lategano. They have tried to convince the mayor that if he plans to run for higher office, he must, at the very least, redefine Lategano's position.

"When you come right down to it, the fallacy of Giuliani's second term," says a former member of the administration, "is that he's still riding the one singular success he's had in office—crime reduction. He's got this reputation as a great manager, but what else has gotten managed better? Reading scores are no better than they were under Dinkins, children's services are no better, either, and they threw people off welfare without creating jobs and then claimed they reformed the welfare system. So of the areas the mayor has always claimed he wanted to focus on—crime, education, kids, and welfare—what besides the Police Department has been managed better?"

And with his mishandling of the Diallo shooting and its aftermath, the mayor has managed to turn his most visible asset into his most visible liability.

"The Diallo shooting was a terrible tragedy, an incident that clearly called for some healing," says a former member of the administration. "And the mayor did publicly express his sympathy to the family. He also said it was a time to reserve judgment until all the facts were known. But then, of course, while the smoke is still coming out of the holes in Mr. Diallo's head, he pulls out his charts and his Police Department statistics and says, in the meantime, *I'm right.*"

"With Rudy, everything comes down to who's right and who's wrong," says another insider. "And this always translates, of course, into *I'm right and you're wrong.*"

THE CURRENT CRISIS AT CITY HALL can be traced to Howard Safir's decision in January 1997, against the explicit advice of experienced commanders, to triple the size of the Street Crime Unit. The expansion was based on the elite unit's success: If 138 cops were producing remarkable results, imagine what 380 could do. So, in an effort to continue driving the crime stats down, Safir put 242 untrained, inexperienced, and poorly supervised guys into plainclothes and gave them one week of plainclothes training and one day of video about confronting people in cars and on the streets. Then he stuck them all together instead of pairing them with more experienced partners, because the math simply didn't work. When you add 242 to a unit of 138, there aren't enough veterans to go around. (The four cops involved in the Diallo shooting all joined the unit in this expansion.)

"Then they quadrupled the number of people they stopped and frisked on the street; that they admit to," says a one-time administration insider. "Because, as anyone who's ever worked the street knows, cops don't bother to fill out 250s on most stops. And they confiscated the same number of weapons as when they were stopping one quarter as many people. It's just been a fucking disaster."

Though Giuliani's refusal to rush to judgment on the actions of the four cops indicted for shooting Amadou Diallo was certainly to be expected, the cold arrogance on view was mind-boggling. Giuliani talks about one city, one standard, yet until the Diallo shooting, he refused even to meet with Manhattan borough president Virginia Fields or state comptroller Carl McCall, the highest elected black officials in New York.

And Commissioner Safir's announcement, within nine days of the shooting, that New York City police officers would be given hollow-point bullets displayed a disregard for people's feelings and a case of political tone-deafness that left even some of Giuliani's staunchest supporters dumbfounded. Even if hollow-point bullets make sense, and even if the announcement had been previously scheduled, didn't anyone think it might be a good idea to postpone it?

It took a personal revelation two weeks ago by deputy mayor Rudy Washington (the only high-ranking black in the ad-

Photographs: clockwise from left, Andrea Renault/Globe Photos; James Leynse/Saba; Suzanne Plunkett/AP/Wide World.

ministration) that he has been stopped and hassled by the police because he's a black man for the mayor to even come close to publicly admitting that this is a widespread problem. (Perhaps not surprisingly, Washington is viewed among black leaders as a nice man who, as one of them says, "has no ties to black leadership and absolutely no credibility in the community because no one believes he has any real influence with the mayor.")

And now, in a search for quick fixes, the mayor and the police commissioner have put the Street Crime Unit back into uniform, a change that will, according to police experts, severely limit its ability to do the very thing that made it so successful—get guns off the streets. And in a separate move that seems lifted from a Stanley Kubrick satire, the cops have been issued wallet-size instructional cards on courtesy, reminding them, among other things, that a man is called Mr. and a woman Ms.

BY CHOOSING HUBRIS OVER CONtrition and unconvincing gestures over real changes, the mayor has actually betrayed the police department he claims to be championing. He let perception become reality. Lost in all of the post-Diallo rhetoric and frenzy is the fact that New York's Police Department has more contact with more people resulting in fewer violent encounters than almost any other department in the country. The mayor tried to make this point, but the debate was dominated by his intransigent, insensitive attitude and the widely held belief that he doesn't care about the concerns or the fears of the city's blacks and Latinos. Why should they believe otherwise?

"Clearly he played it wrong," says the Reverend Al Sharpton, who for the first time has been able to put together a protest coalition that extends beyond his natural base and crosses racial, political, religious, and economic boundaries. "Instead of being conciliatory, he came off like a southern mayor, and that made it much easier to mobilize. I think Giuliani thought all he'd have to do is wait me out. I'd have a rally or two, and that would be it."

This misread of the situation appears to have been based on at least two false assumptions. First, as Sharpton says, the mayor undoubtedly believed that the anger and disappointment fueling the demonstrations would quickly dissipate. He had a precedent to go on here. When Abner Louima was brutalized, Sharpton led thousands of marchers across the Brooklyn Bridge. But the mayor was able to quell the protests quickly, largely by appointing a task force to recommend changes in the Police Department (months later, after he was re-elected, he openly ridiculed its recommendations).

His second faulty assumption, I'm told by people familiar with the situation, is that he believed he had the cooperation of the Diallo family, meaning that they would not reach out to Al Sharpton for succor and advice. Nor would they actively participate in any protest movements. The mayor believed this because immediately after the shooting took place, he talked to Saikou Diallo, Amadou's father, on the phone. And Diallo's father was moved by the mayor's call. However, sources say, Saikou didn't realize, even after talking to the mayor, that his son was shot by police officers.

But by the time the family landed here—the father lives in Vietnam and the mother in Guinea—it was clear that the mother was in charge, and she had a very different view of things. In any event, Giuliani spent the first week after the shooting going on the incorrect assumption that he had the family. Once he learned he didn't, he had to scramble. He even went to their hotel, where he waited 45 minutes but never got to see them.

All in all, by the time the Diallo funeral in Africa was over, the mayor was several weeks into the crisis without a strategy. And while Sharpton was skillfully orchestrating the civil disobedience in front of One Police Plaza—parsing out the celebrity protesters on different days to maintain media coverage—Giuliani and his people stayed true to character, dismissing the demonstrations as "silly" and politically motivated. And in what seemed to be a not-so-veiled reference to race and class, the mayor made the astonishing remark that the demonstrations were peopled by the "worst elements of society."

"I told the mayor," says one of the few community leaders to have a decent relationship with Giuliani, "that the anger in the black community is legitimate and widespread, and it's cutting across economic lines. It had already been there, but the Diallo shooting crystallized it. I told him it is serious and he needs to understand this. He assured me he did."

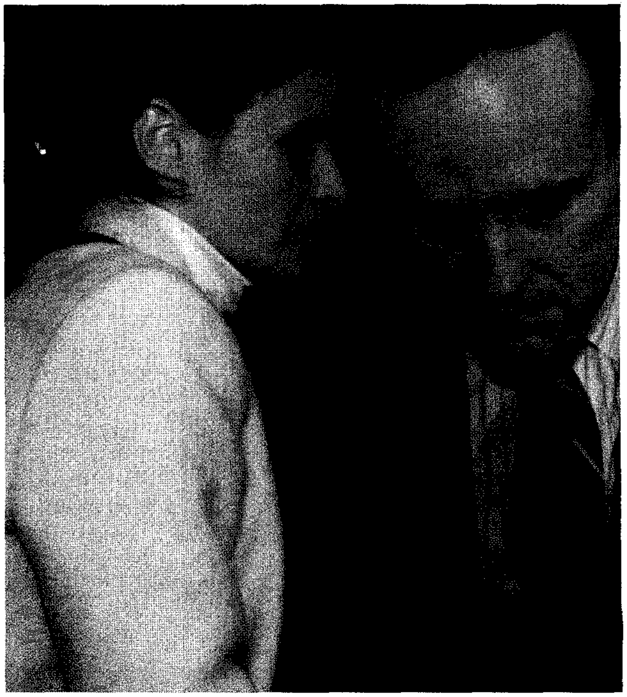
Publicly, however, the mayor and his supporters seemed intent on delegitimizing the voices raised in protest in whatever way they could. With an eye on the Senate race, the mayor and his allies zeroed in on politics rather than on the problem at hand.

"You think that these arrests that go on day after day are just because a terrible thing happened?" says consultant David Garth, architect of the mayor's first successful run. "I think it's very well organized, very smart, and very well choreographed. And there's no way you're going to convince me that Harold Ickes isn't involved here. All of a sudden, the president talks about police brutality in his Saturday radio address? These things don't happen by accident—not when Hillary Clinton is thinking about the Senate race."

Liberal Party boss Ray Harding, a longtime Giuliani confidant, offers a similar take. "This is a political operation against Rudy, and the core group is made up of the usual cast of characters," he says.

PARTY'S OVER

Below, Cristyne Lategano, Giuliani's communications director, huddling with the mayor in the Blue Room at City Hall. Right, five and a half weeks after the February 4 shooting, Giuliani spoke at the Interfaith Prayer and Community Healing service for Amadou Diallo at the Brooklyn Academy of Music, sponsored by the United African Congress.

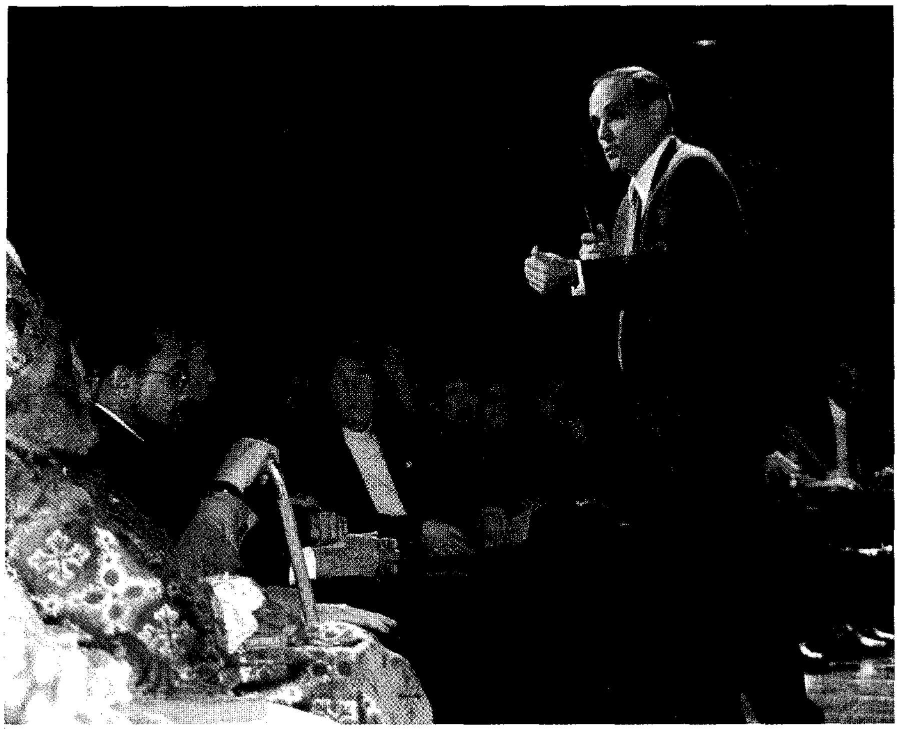


Sharpton dismisses the charge that anyone's using a family's misfortune to play politics as, at the very least, hypocritical. "Who used a tragedy more politically than they did with the Rosenbaum family after Crown Heights? The Rosenbaums campaigned for both Giuliani and D'Amato. Dinkins was called a murderer. I'm not calling anybody any names. And nobody's running for anything *now*," he bellows.

"Imagine if Dave Dinkins had handled that situation the way Rudy's handled this one. Imagine if he said, 'I'm not going to Crown Heights to meet with the Hasidic leaders; I'll meet with Manhattan borough president Ruth Messinger. She's Jewish, too; that's good enough.' Well, that's what Giuliani just did. If Dinkins had done that, he would've been run out of town."

Sharpton may have a point. But the mayor's recent meetings with black elected officials, no matter how overdue and no matter how desperate they seem, are at least a small step in the right direction. The difficulty for Giuliani is that they do little if anything to improve his immediate situation.

"No one takes those meetings seriously," Sharpton says, overstating the case a bit. "Because those aren't the people directing the movement. So fine, he meets with those people, and you still got 200 people a day going to jail. So what did he do? Police brutality will be the top news story all summer, with the Louima trial and the Diallo indictments. This is not going away."



"There's not a commissioner or senior adviser who's not afraid" of Lategano, says an insider. "The mayor believes she can walk on water."

PART OF THE MAYOR'S PROBLEM AS he tries to deal with the difficulties of his second term is that he has never been a man in search of advice. He is interested only in reflected light. He doesn't want to be told that he's wrong, that he should do something another way, or that he should consider a different approach. "No one within the administration," says a recently departed staff member, "has ever been able to say no to the mayor—'You cannot do that.' "

This situation has become more critical as he moves through his final two and a half years in office with an inner circle that's always been quite small thinned out even further by departures. Though it's a normal part of the political cycle to lose staff at the start of a second term, the mayor has lost some of his closest aides, people he has known the longest and trusted the most: Peter Powers, Randy Mastro, Richard Schwartz, John Dyson, Fran Reiter. (Although most of them continue to speak to the mayor regularly.)

Several people who have been in negotiations with members of the mayor's staff recently have noticed a difference from the first term. "The newer people don't seem to know their principal as well as the original group did," says one. "And that can make things difficult." Another told me they never come to the table with the ability to negotiate. They always have to go back to him before they can make a move.

The City Hall brain drain is particularly important where Giuliani is concerned because he is naturally suspicious and trusts so few people. His administration has always been marked by a kind of siege mentality, an edgy belief that because it's trying to change the city, its enemies are everywhere—the press, the Democrats, the unions, the race baiters, the Board of Ed. And so, in his search for people he can trust—he values loyalty above everything else—he has, over time, relied more and more on Cristyne Lategano.

She is the continuum, the one constant through more than five years in office and two campaigns. Criticized for her handling of the media, ridiculed for her lack of credentials, accused of being the mayor's lover, and implicated in nearly every public-relations disaster the administration has suffered, she has not only survived but become his closest aide, his confidante, and his constant companion. He picks her up in the morning, he drops her off in the evening, and in between they are together eighteen hours a day. Several nights a week, they can be found at Cooper's Classic Cigar Bar, on 58th Street, having dinner, relaxing, and discussing policy.

"She permeates every aspect of city government," says a City Hall insider. "And there isn't a commissioner or a senior member of the administration who's not fearful of her. The mayor believes she can walk on water."

Though she has even been dubbed "co-mayor" by a couple of people on his staff, that really misses the point. She is more like a cheerleader or an agitator. Picture her as the corner man at a boxing match, splashing water on her fighter's face, emphasizing the opponent's weaknesses, telling him which punches to throw, and urging him on with a constant *You the man* kind of chatter.

Photographs by Frances M. Roberts (2).

It is again a measure of his arrogance (and hers) that even after several embarrassing waves of publicity regarding their relationship, nothing much changed. “What we at City Hall really resented was their complete disregard for the perception created by their behavior,” says a former staff member.

“Despite the widespread rumors, however unfounded we chose to believe they were, the mayor and Cristyne altered none of the actions that led to those rumors. A more seasoned political-communications person would certainly have understood that steps were necessary to address them, even if not directly. There was a complete disregard for appearances.”

There’s no question, however, that it’s been a difficult road for the two of them. Almost immediately after his election in 1993, she provoked severe hostility from the reporters who cover City Hall with her often dismissive attitude and her willingness to cut off anyone who wrote something negative about the mayor.

And it is a revealing detail about Giuliani’s personality that the more she was attacked, the more he dug in his heels. “He viewed those attacks on her as attacks on him,” says a recently departed staff member.

“She was the key representative of the mayor’s combative style,” says another former member of the administration. “And she was the emblem of an administration where people in critical jobs had little or no experience in those jobs and were simply carrying out the mayor’s imperatives.”

Just when things seemed to reach critical mass in 1995, Lategano was lifted out of harm’s way through a promotion from press secretary to communications director. With her new title, she got a raise, an office adjoining the mayor’s, and a reprieve from having to mix it up every day with the reporters. “Her new title—communications director—was the perfect oxymoron, since she neither communicated nor directed,” says one former insider.

“So here you have a mayor who has a tin ear for public relations, a tin ear for politics, and a bad mouth. And his key adviser has no ear for public relations and no ear for politics because she’s had so little experience at both. She tells him all his ideas sound great and then passes them on to underlings as policy that’s supposedly been vetted by the mayor and his key communications analyst.”

Their relationship matters because she is on the public payroll at a salary of $140,000 a year and because of the impact she’s had on his mayoralty and the affairs of the city. She controls who gets to see the mayor and when. She is the aide who has his ear after meetings. And according to insiders, she is the person who reinforces his worst instincts, never urging him or pushing him to avoid a fight or to take the high road.

It is telling that even before the Diallo shooting, in the face of the social and economic miracle the mayor is so fond of proclaiming he has engineered, his job approval numbers were not better. Though they peaked at over 70 percent early in 1998, by last summer they’d fallen to 55 percent. And despite his accomplishments, his personal approval ratings have never matched his job-performance numbers.

Would this be different with someone else sculpting his image? Would he have gotten more credit for the drop in crime if there’d been a better communications strategy? Would he have been able to avoid always looking like the bad guy in every fight—even when he’s right—if someone else had been running his press operation? Would he have reached out more often or built more constructively on his early success with better advice?

It’s hard to say. But history shows that whoever has tried to convince the mayor he’d be better off without her—including lifelong friend Peter Powers—has ultimately been pushed away. By outworking her enemies and attaching herself to the mayor’s side so that there’s never an opportunity to badmouth her, she has vanquished her opponents.

“This has increased her influence enormously,” says someone who knows her well, “because she no longer has to defend herself and fight those daily battles. None of the people who have joined the administration more recently would even think of taking her on.” It’s been left to those who’ve known the mayor longer.

THE LACK OF A COHERENT COMMUNICATIONS strategy has frequently turned even victory into a P.R. problem. For example, something as innocuous and as positive as naming a highway for Joe DiMaggio became simply one more ugly political episode—after the mayor had already gotten his way.

Giuliani wanted to name the West Side Highway after the Yankee legend, while the governor, though uncommitted, had mentioned the Major Deegan. When DiMaggio died, Giuliani and Pataki spoke on the phone, and Pataki, informed that the ballplayer’s family preferred the West Side Highway, told the mayor it was okay with him.

“The governor told the mayor,” according to someone on Pataki’s staff, “that he would talk to the legislature and move the bill forward. So the mayor had won without a drop of blood being shed.”

But the next day, the mayor’s office released a letter from DiMaggio’s lawyer that said a number of unflattering things about the governor. “Clearly, releasing that letter was simply an attempt to embarrass the governor,” says the Pataki staff member. “Giuliani had already won.”

ALL THE MAYOR’S MEN

Giuliani and Police Commissioner Howard Safir, above, praise a car-seizure initiative in March. Right, deputy mayor Rudy Washington and the mayor at City Hall in 1996.

And so, even though the mayor was going to get what he wanted, he also got a week’s worth of bad press about his petty, ego-driven war with the governor. The skirmish had Lategano’s fingerprints all over it. “Cristyne told the mayor,” according to someone familiar with the circumstances, “that he should release the letter. So the mayor got what he wanted, but thanks to her, not without some damage.”

There was even speculation—denied by DiMaggio’s lawyer—that the mayor’s people (read: Lategano) had gotten the lawyer to write the letter in the first place.

The problem Giuliani has now is how to juggle his career plans (he’s New York’s first term-limited mayor) while facing issues (the Louima trial and the Diallo aftermath) that have the potential to divide the city. Any further missteps could have an impact on his political future.

"It's not that anybody wants him to fail in governing," says political consultant Hank Sheinkopf. "Because if he fails in governing, we all fail. But you can't ignore the fact that he refuses to listen to anyone or to take counsel. And the fact that Cristyne and all the other acolytes are there around him is an indication of that. She's not the problem; she's emblematic of the problem. He's the problem."

But in Giuliani's reach for higher office, she *could* become a problem. In a Senate campaign that attracts national attention, questions about their relationship—which has been covered only intermittently by City Hall reporters—would most likely increase in frequency and intensity.

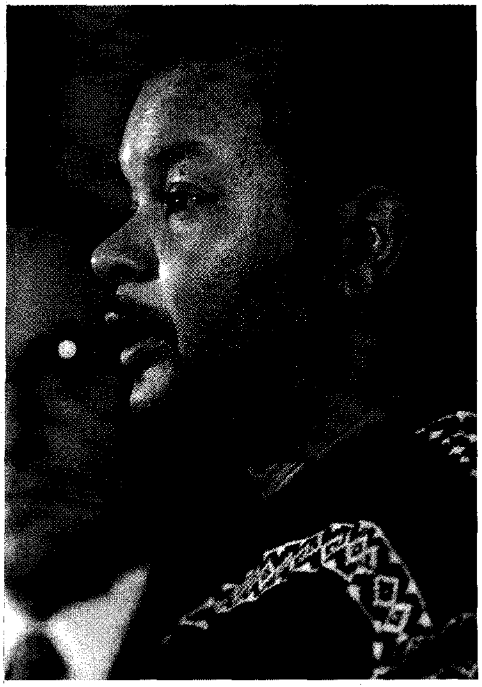
So could the mostly hands-off policy regarding Giuliani's obviously strained marriage. Donna Hanover is the first lady of New York in name only. She bristles when she is referred to by her married name, she rarely appears with the mayor in public, she played no role in his last campaign, and she steadfastly refuses to even say whether she voted for him.

"No one within the administration has ever been able to say no to the mayor: 'You cannot do that,'" says a recently departed staff member.

At her 25-year college reunion (Stanford), the organizers reproduced each student's yearbook picture and the little description that ran underneath it. And they also added an update. Hanover's little bio listed her name as Donna Hanover, and her address as Gracie Mansion. It said that after graduating, she went into journalism, working in various places, including Miami.

It went on to say she moved to New York, worked for Channel 11 and the Food Network, and then "I became first lady of New York." There's no mention of getting married, no mention of Rudolph Giuliani, and no mention of the mayor of the city of New York. This is how she sums up her life.

"It is perhaps the only good by-product of the mayor's horrible relationship with the press," says a former insider, "that the reporters know not to bring these subjects up. They know if they do, they won't get answers and they'll be publicly insulted for even asking the questions. But if the questions were asked more regularly, say, as they might be in a campaign for higher office, the mayor would be forced to spin more and to actually come up with some answers."



FOR GIULIANI'S SUPPORTERS, AND for people who, like me, believed there was so much early promise, the question that needs to be answered now is, what kind of character does he have? Is he capable of showing humility when events so clearly call for it?

Can he put aside this bizarre notion that he'd be "kowtowing" if he backs off just a little and extends himself to the city's minority communities? Can he make some meaningful changes in the Police Department to take that success to the next level? And can he spend whatever time he has left in office tackling something worthwhile?

"Police brutality is an important issue," says New York Urban League president Dennis Walcott, "but it's important to remember that the city's education system is killing a lot more children than the police. Education should be the No. 1 issue in the city now. And what the mayor can do is develop a master plan for public education and talk about how we as a city can come together around this issue."

But how long he can keep his attention focused on the city may depend on what kinds of plans he has for the future. A run for the Senate will begin to require more and more of his time and energy by the end of the year—particularly if it's a competitive battle with Hillary Clinton.

There are still people, however, who doubt that he'll even make a Senate run. "I know for a fact," says a key member of Pataki's staff, "that he's had a number of conversations with people saying he wants to be governor."

His staff is fond of saying he's not a politician, and the mayor himself often says he isn't interested in changing to make himself more popular. "He's not some poll-obsessed Bill Clinton," one of his chief aides says, "ready to go whichever way he thinks public opinion is blowing."

Though an argument can be made that everyone's sick to death of politicians who spend more time spinning than working on the people's business, the mayor's failure to recognize the importance of positioning himself—and of good public relations generally—has cost him dearly. Remember, he came to power as a reformer, an activist who pledged to shake up and dismantle the lethargic, apathetic (read: liberal and Democratic) Establishment that he believed was responsible for the city's sorry condition.

But to be a reformer means you have to bring the public along. You have to move public opinion. To gain support for radical ideas, you have to explain them, sell them, even romance the public with them. Whether it's a baseball stadium on the West Side, pedestrian barricades at the crosswalks, or school vouchers. In other words, you have to be a leader.

Being a leader is more complex than having the guts to risk your popularity by standing up for something you truly believe in. Clearly, Giuliani has to learn there are times when the city *needs* someone who can reach out, build bridges, and bring people together. Now, for the first time, his future may depend on it. ■

Photographs: top, Helayne Seidman; bottom, Budd Williams/New York *Daily News*.

The pride and intensity that made Knicks star Latre
caused him to lose cont

The Real Spree

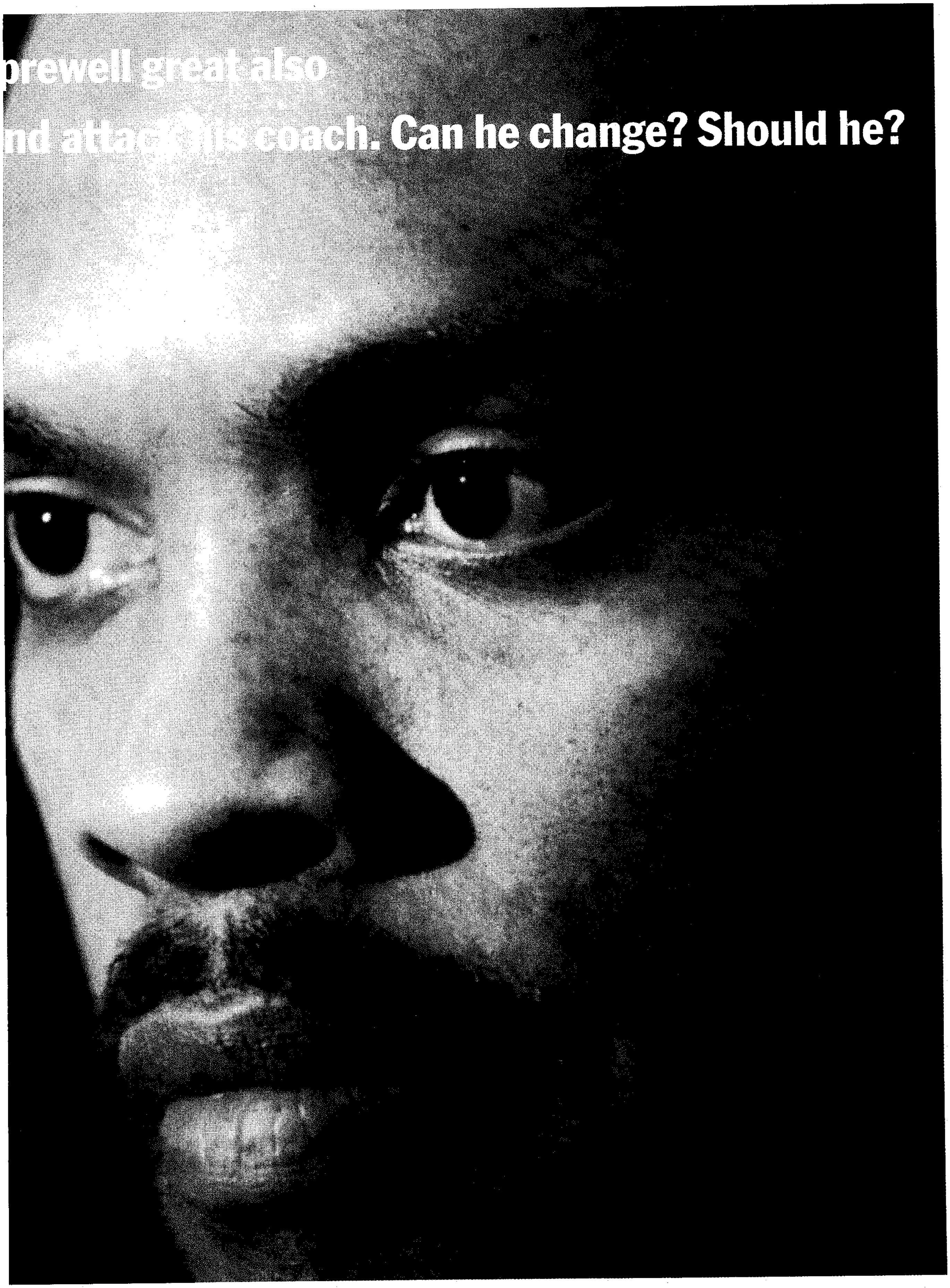
By Eric Konigsberg

ast July, during the year he was banished from the National Basketball Association, Latrell Sprewell opened Sprewell Racing, a store selling high-performance tires and wheels, on San Gabriel Boulevard outside Pasadena. "When I was sitting out, I just said it'd be great to own something, to run something for myself," he says. "I can do what I want." • Sprewell has been nuts about cars since he was a young boy and learned to work on them in his grandfather's body shop in Milwaukee. He bought his first car, a 1992 Camaro Z-28, just after he was taken by the Golden State Warriors in the '92 draft. Now he owns . . . a lot of them. How many, exactly? "I would say over ten," Sprewell says. They include a sport Chevy Tahoe, a Range Rover, a Suburban, a Lamborghini Diablo, and a Mercedes SL600. • In the middle of February, about three weeks after he was acquired by the New York Knicks, Sprewell called Cecil Hsu, who runs Sprewell Racing, and told him, "I got nothing to drive in New York. Bring me the Mercedes." And so Cecil and two of his drivers picked the car up at Sprewell's primary residence in Milwaukee and loaded it into a trailer, and 57 hours later they were on the East Coast. • I happened to be in the parking lot of the Knicks' practice gym at SUNY-Purchase when the Mercedes arrived. Sprewell was still on the exercise bike. The trailer was baroque enough: The exterior had a mural of hot rods being thrown from a tornado; inside, there was a checkerboard floor, a 27-inch television with surround sound, a DVD player, a hookup for a Sony PlayStation, and, for some reason, a pile of junior-size indoor-outdoor basketballs. Then out came Sprewell's Mercedes convertible—a hard, black, low-lying cockroach of a car that seemed vaguely pornographic, the kind of car a kid might draw and post with a magnet on the refrigerator. "We put on a new front bumper, Pirellis, custom sound, Brembo brakes, tinted the windows all out," one of the drivers said, adding that the wheels, nineteen-inch Lowenhart 275's, went for $1,600 apiece. They'd installed a special steering wheel, and an Eclipse stereo with stacked amplifiers in the trunk that light up at night. The car goes for $136,000 standard, and Sprewell has another $35,000 in it. He has altered nothing less fundamental than the car's shape, fusing to its back end the angular tail from a modified AMG body kit and adapting it to the Brabus exhaust system, another custom feature. The tail gives the car a jarring silhouette—a final fuck-you to the world. • "It makes it look tight" was how Sprewell assessed his handiwork a few days later in the visitors' locker

Photograph by Linda Cataffo

New York Daily News

prewell great also
nd attack his coach. Can he change? Should he?



room at the Philadelphia First Union Corp Center, where we were talking before the Knicks played. "It's like, you have a car you like, but you make it into its own thing."

On the carpet in front of him, Sprewell's teammate Marcus Camby, who at six-eleven and 225 pounds has a long, rubbery physique that most resembles Gumby's, was getting stretched by Greg Brittenham, the team's fitness coach. While Camby had his headphones on and was engrossed in a game tape of the 76ers, Brittenham knelt at his foot and pushed his right leg out at an uncomfortable angle, holding it in place. When he finished and moved left, Camby gave over his other leg. It was as if Camby's limbs didn't belong to him, as, in some sense, they don't.

MORE THAN MOST ATHLETES, LAtrell Sprewell, a three-time All-Star in his sixth full season in pro basketball, is a product of his coaches. He was made into a basketball player by one coach and sent to junior college by another. Still another made him into a major college scorer, after which he was called up to the NBA, much to his surprise. Although it's been rare that Sprewell has actually attempted to chart a course himself, it is for one of those instances that he is known. That came during a Warriors practice on December 1, 1997, when Sprewell, unhappy on the team, having been asking for some time to be traded, provoked (he felt) by constant needling from head coach P. J. Carlesimo, and desperate to regain some measure of respect, attacked Carlesimo. He wrapped his hands around Carlesimo's throat and choked him. Then he punched him. He said, "I'll kill you," though nobody who was in the gym above the Oakland Convention Center, including Carlesimo, thinks he meant it.

"My pride is worth any amount of my d

Afterward, Sprewell was set out as an example. The NBA issued a yearlong suspension, the longest in league history for an infraction that was not drug-related, forcing him to forgo $6.4 million in salary. Thinkers (Bill Bennett in *Commentary*!) wrote op-eds on what his misdeed could tell us about race and society. He wasn't really exaggerating when he said, "People have this perception of me as an evil, bad person . . . I've been vilified."

Although he's shown little interest in making himself a martyr or a political cause, he sued the Warriors and the NBA for his lost salary and damages, largely on racial grounds (the suit was thrown out by a Federal judge two weeks ago).

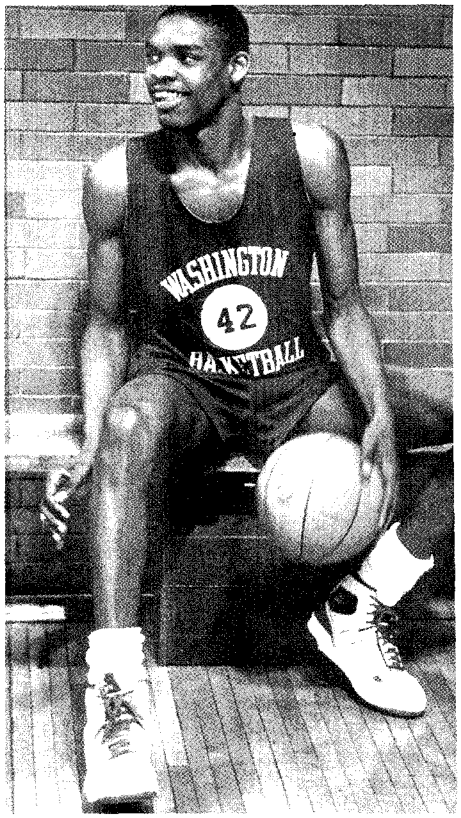
Even before the choking, Sprewell already stood for what many a WFAN listener sees as the selfish and undisciplined behavior of today's young and overpaid NBA. "When you see him at first," says his friend the Milwaukee Bucks center Chris Gatling, "you think he might be a hood or a thug." No doubt his braided cornrows have something to do with this. So does his often stony countenance on those tomahawk dunks. His off-court statements have heightened this perception, sometimes stunningly. In 1994, when his 4-year-old daughter was mauled by one of his pit bulls—her ear was severed—he told a reporter, "People die every day. Maybe if it had been more serious, it would have affected me," and added that he'd kept the dog. (Later, he said he'd had the dog put to sleep but "just wanted the media to leave [his daughter] alone at that point.") And in 1995, he told an Asian-American police officer who'd pulled him over for speeding in a black neighborhood of Oakland, "You can be shot real easy, and people get shot out here."

The street philosophy and the scowl are balanced by playfulness. When a game is going well, he'll sometimes play for comedy, running with a loose, exaggerated chicken-step. Some of his teammates call him a cutup; others say he doesn't talk much in the locker room.

Both may be true. The Sacramento Kings forward Chris Webber, who played with him at Golden State and is still one of his closest friends, says, "Spree's way of communicating is sort of nonverbal. You don't know how many times during the off-season I'd spend the day hanging out at his house, and when it was time to go home, we'd look at each other and start laughing. And one of us would say, 'Yeah, another day gone by that we didn't talk the whole time.' "

LATE IN JANUARY, THE NEW YORK KNICKS traded three players for Sprewell, including a favorite of the fans, John Starks. Like Starks—and like Allan Houston—Sprewell is a shooting guard. But he's a more consistent and explosive scorer than either of them, partly because of his quickness and partly because of the controlled aggression of his game. Where most Knicks shooting guards of the recent past have been most comfortable shooting jump shots, Sprewell is a slasher who happens to be a great shot; his first option is taking the ball hard to the basket.

Sprewell showed up at a press conference near the Knicks' practice facility to make a clean breast of things. "I'm ready to start over and show people the real me," he said.



Photograph by Lynn Howell/Milwaukee *Journal Sentinel.*

He got off to a streaky start as a Knick. He scored 24 points in the season opener, then had a miserable five points in a loss to Miami before sitting out the next four weeks with a stress fracture to his heel. The second game, in which he shot two for twelve, was the worst. In the last two minutes, he twice tried to tie the game with three-pointers, missing them both.

In the locker room afterward, the reporters wanted to know what Sprewell was thinking when he took those shots. The Knicks' coach, Jeff Van Gundy, had just said he'd instructed the team to go for a quick two-point basket and try to get the ball back.

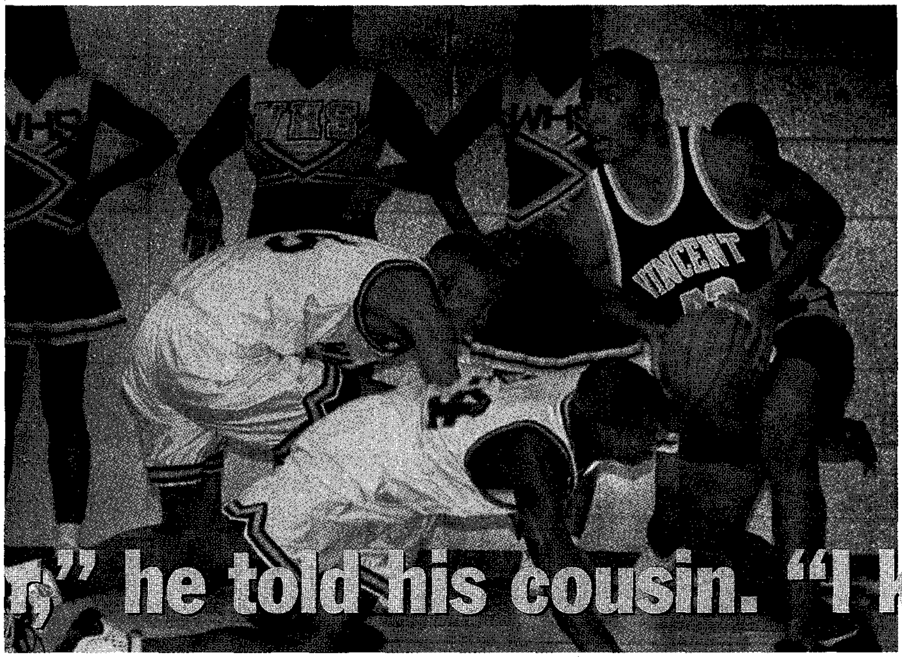
"Well, that's my shot," Sprewell said. He looked through everyone, an adder's glance, but he was kneading the mesh of his uniform nervously with his thumb and forefinger. "I do that all the time."

When most of the players and reporters left, Sprewell was still thinking about the game. "It's fucked up, is all I can say," he said to no one in particular while pulling on a pair of silky jacquard socks.

In the weeks that have followed, Sprewell has been as good as anyone on the Knicks, which so far this year is not saying much. Coming mostly off the bench (an insult to him, a blast of adrenaline to the rhythm of a game), he's averaged more than sixteen points, up there with the returning Mr. Inside and Mr. Outside, Patrick Ewing and Allan Houston. There have been some adjustment problems: None of the three has been comfortable with having two other scorers on the floor, so some nights, nobody scores. Van Gundy told me that when Sprewell has tried to play less selfishly, he's been tentative. "For whatever reason, when they were on the floor together, he and Allan, the team was not functioning well," he said. "It's going to take time."

The problem is, there's not much time.

BACK IN THE DAY: Left, Latrell Sprewell at ease in the Washington High School gymnasium in Milwaukee, circa 1988. Below, Ceso "Boom" Sprewell (Latrell's younger cousin) and teammate *Lawrence Owens harass Vincent High* School's James Wright at a Washington High game this February.



r," he told his cousin. "I keep my pride."

In the past, the Knicks were right behind the Bulls as a major Eastern Conference power. Now they miss Starks's dynamism and Charles Oakley's working-class heroics in the paint. This year, there's a possibility they won't even make the playoffs. Sprewell was supposed to invigorate a team known for its grinding, predictable offense. And for him, the trade promised redemption, as well as teammates worth passing to.

Actually, NBA redemption often means playing unselfishly. "Getting guys in the NBA to play hard and pass instead of shoot—particularly the passing part anymore—is the real dilemma for a coach," Van Gundy told me. On the whiteboard in the Knicks' locker room after a preseason win over the Nets, I noticed a coach had written:

Unselfishness:

1. Enjoy passing the ball to one another.

2. Play for your teammates, not with your teammates.

This seems pretty basic stuff. On the other hand, a look at the Knicks' locker room—somber Patrick Ewing, devout Charlie Ward, joking Larry Johnson, distant Latrell Sprewell, among others—suggests that, off-court as well as on, chemistry is a problem.

'MOVING BACK AND FORTH so much as a kid prepared me for playing basketball, playing for different places, going on the road," Sprewell told me. He lived in Milwaukee with his mother, a factory worker; in Flint, Michigan, with his father or sometimes his grandparents; and then back with his mother. His father, Latoska Fields, had left Pamela Sprewell and her three kids when Latrell was 6, taking her car and mink coat and stereo. Latrell said his mother's boyfriend beat him, just as his father had beaten her, "and that's why I'd never whup my kids."

In Flint, when his father started dealing marijuana, "we started having nicer things, not having to worry about food," Sprewell remembers. "Just having stuff was different at that point." But in 1986, his father was sent to jail on a count of possession with intent to distribute. "That was hard," Sprewell said. "I only visited him in jail once. After that, I was back with my mother. I didn't see him much."

Toward the end of his junior year at Washington High in Milwaukee, Sprewell was walking down the hall when James Gordon, a history teacher who was up for the job as basketball coach, stopped him. "He was six-four already, 170, and strong," Gordon recalled. "I knew an athlete. Latrell had big, rawboned hands, and his biceps were all knots—knots upon knots."

"Do you play ball?" Gordon asked.

"Yeah, sure," Sprewell said, though he'd given up on organized sports after he was cut his freshman year in Flint.

Gordon asked him to try out for next year's team. Sprewell played an impatient playground style of basketball. "But he was quick from the floor to the rim," Gordon said. "And his defense—oh, his defense! He held off a guy who weighed 220."

Gordon taught Sprewell fundamentals as he averaged 28 points per game and made All-City. What impressed Gordon most, however, was Sprewell's malleability—both on and off the court. "There were some eligibility problems because of his attendance. He had a new set of friends he had to lose," Gordon told me. "But he responded to whatever I said. He'd go through all your checks—running a pick, say—and get it all down. He might miss one, but he'd come back and get it."

In the spring, Gordon called an old friend, John Hammond, an assistant coach at Southwest Missouri State, and asked him to find a junior college where Sprewell could play. Hammond flew to Milwaukee and watched Sprewell on an outdoor lot. He liked that Latrell didn't do a lot of high-fiving or try to show up the other players.

Hammond phoned his friend Gene Bess, the coach at Three Rivers Junior College, in Poplar Bluff, Missouri. "I thought he was good, but to be honest with you, I had no idea how good," Hammond says. "A few months later, before his first game, Gene Bess called. He said, 'John, I think he might be the best player I've ever had.' "

SPREWELL BEGAN TO DISPLAY AN UNCANNY equilibrium. He played a team sport, and went through life, in his own world. "When he was not slashing to the hoop," says Bess, "he was the stillest player out there. I don't mean stationary; I mean still: I've never seen a player more physically self-possessed. Everything would be going wrong around him, and he didn't seem to know it. He just wouldn't be in the flow. And at the end of the game, you'd see he had 20, 27 points, 8

Photograph by Jeffrey Phelps/Milwaukee *Journal Sentinel*.

rebounds, 8 assists. It was like he was above the flow."

At first, of course, Sprewell was pretty raw. "He had to kind of learn how to play," Bess says. "He had to learn how to beat people off the dribble. He still couldn't shoot. But he'd find a way to score."

Sprewell was six-five and hoped to play guard in Division I, but since he was among the tallest on the team, he volunteered—to his coach's surprise—to play center, which could have hurt his chances of being recruited.

"As a player, I never saw him make the same mistake twice," says one of Sprewell's teammates, Bess's son Brian. "But you couldn't tell if he even thought about tomorrow." Sprewell failed classes and was very nearly cut from the team and sent home when he and a couple of teammates were arrested for stealing batteries from a convenience store.

Sprewell "bares his soul for you," said on

In 1990, Sprewell got a scholarship to Alabama and headed there over the summer to make up course work at a nearby junior college. "The summer I learned how to shoot the ball," he says. He spent every day alone in a gym, taking 300 three-pointers. He was originally a defensive star, playing alongside a handful of future pros (Robert Horry, Jason Caffey, James Robinson), but his senior year he led the team in scoring and got them to the second round in the NCAAs.

"I had no emotional situations with him, for good or for bad," says Alabama's coach, Wimp Sanderson. "He played to win games. As a coach, you like that fine, but you couldn't tell if he had any ambition beyond that."

Back in Milwaukee, Jim Gordon heard from his old friend Don Nelson, head coach at Golden State, that Sprewell was a prospect for the NBA. So Gordon called Sprewell and said to get himself an agent: "You're going to be selected." Sprewell said okay and hung up.

Fifteen minutes later, Sprewell phoned back. "What do you mean, an agent?" he said. "An agent to play pro?"

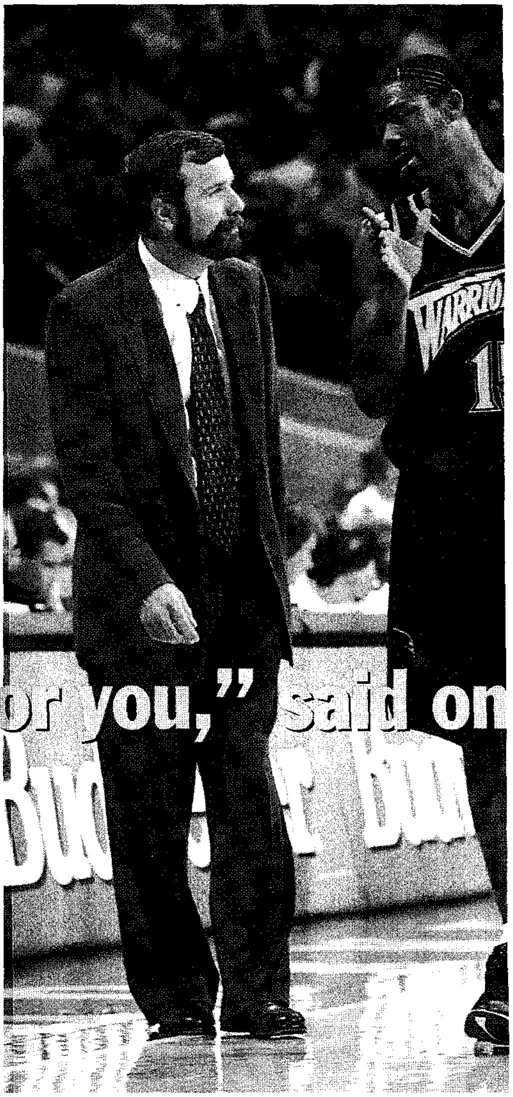
On June 24, 1992, the Golden State Warriors made Sprewell the twenty-fourth pick in the first round of the NBA draft.

IN SPREWELL'S FIVE FULL SEASONS AT GOLDEN State, the Warriors went from being a bad team (34-48 in 1992–93) to being a playoff team (50-32 in 1993–94) to being a bad team all over again (30-52 in 1996–97). During those years, it gathered an entire roster's worth of high-caliber players to share the stage with Sprewell—including Chris Webber, Tim Hardaway, Chris Mullin, Rony Seikaly, Billy Owens, Jerome Kersey, and Tom Gugliotta—and dispensed all of them in a series of trades. "Spree felt we had the team of the future, and they went and dismantled it on him," Owens told me. In 1994, when Webber and Owens were traded, Sprewell wrote their numbers on his sneakers in protest. Adonal Foyle, who came to the Warriors as a rookie in 1997, says, "They were asking a lot of Spree to stay on the team. They kept promising him rebuilding, and it never happened."

With each change in the team's composition, Sprewell's profile rose; he found himself the player around whom an entire franchise was being built. But, Sprewell says, "I wasn't into the spotlight type of deal." He'd always preferred to let Webber do the talking for him. The New York *Post*'s influential columnist Peter Vecsey remembers trying to talk to Sprewell after a game. "He turned his back on me after my first question," Vecsey says. "I don't even remember what I asked him." At the outset of the 1997 season, he declared he would not grant any interviews.

With so many friends gone, Sprewell was lost. He stopped getting on with Nelson, and traded barbs with Tim Hardaway, the coach's pet, calling him a "Nellie brownnoser." He feuded with Seikaly and with Gugliotta. And a couple of violent altercations foreshadowed what was to come. During a Warriors practice in 1993, Sprewell was elbowed by Byron Houston, the team's roughneck forward, a man who outweighed Sprewell by about 50 pounds. He retaliated with three punches to the face. In 1995, Sprewell and Jerome Kersey got into a fight during a scrimmage. Sprewell, severely overmatched, lost, left the gym, and returned with a two-by-four—his equalizer. He was restrained by his friends Joe Smith and Chris Gatling. "I'm gonna go get my peeps," Sprewell told Kersey, by which he meant his friends, his people, though this was later misinterpreted as meaning he was going to get his *piece*, or gun.

Nelson's successor as coach, Rick Adelman, put up with Sprewell and named him team captain in 1996. That summer, Sprewell was awarded a four-year, $32 million contract, making him one of the highest-paid guards in the league. A year later, the Warriors fired Adelman and replaced him with P. J. Carlesimo, who'd coached three seasons at the Portland Trail Blazers and before that at colleges like Seton Hall. Carlesimo is an exemplar of the disciplinarian college-style coach. In the independent arbitrator's report on Sprewell's case against the NBA, Joe Smith is paraphrased describing Carlesimo as "a hard-nose, 'up-in-your-face' coach, yelling and cursing a lot and saying 'fuck' a lot."



THE REPORT BY THE independent arbitrator, a Fordham law professor named John Feerick, is a remarkable document, culled from the fractured, occasionally delphic testimony of 21 witnesses. Sprewell apologists could view it as Melville's *Billy Budd* set in the NBA of the late nineties, in which a good but inexpressive man is pushed to the breaking point, then punished for break-

Photograph by Scott Cunningham/NBA Photos.

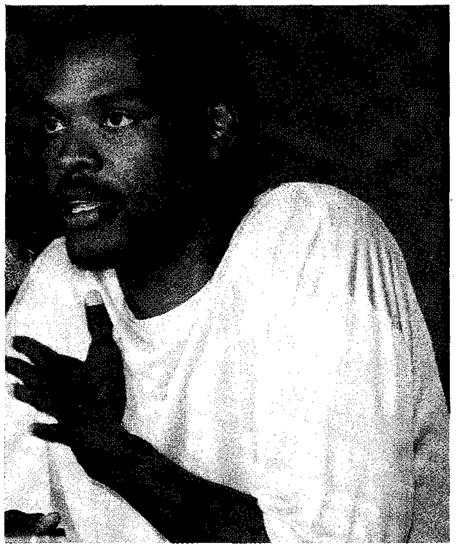
ing, except that Sprewell is not necessarily the innocent Billy Budd was.

Sprewell and Carlesimo first met at Golden State's training camp in October 1997. By the third or fourth game of the season, as the team began losing, Sprewell testified, he and his friend Donyell Marshall were scapegoated by Carlesimo. Around this time, Carlesimo says he noticed a change in Sprewell's attitude. He stopped playing hard in practice and sometimes in scrimmages refused to shoot.

Sprewell, in his testimony, appears immature and prideful but also genuinely embarrassed by Carlesimo's disdainful treatment of him in front of the rest of the team. "A lot of time," Sprewell testified, Carlesimo would "be on me for things that weren't really the reason we were losing games and not having success. So I just felt really offended by that."

oach. "You've got to bare your soul back."

"WE ALL SEEN IT COMING": At left, coach P. J. Carlesimo and Sprewell on the sidelines in October 1997, two months before Sprewell got him in a choke hold. Below, Sprewell, with lawyer Robert Gist, apologizes for his conduct in August 1998.



On November 3, Golden State played at Indiana. During the pregame stretching, Carlesimo saw Sprewell and Joe Smith chatting and said, "Come on, Spree."

"Here we go again," Sprewell said.

Carlesimo began walking toward him. "Yeah, here we go again."

"Get the fuck out of my face," Sprewell said. "You need to go talk to the other guys."

"That will cost you a grand," said Carlesimo, fining Sprewell for the obscenity.

"I don't give a fuck," Sprewell said.

On November 9, as Golden State was losing badly to the Lakers, Warriors guard Bimbo Coles said during a timeout, "I'm gonna foul out of this motherfucker." Sprewell started laughing and hid his head in a towel.

Carlesimo benched Sprewell.

"You're a fucking joke," Sprewell said.

And yet in his testimony, Sprewell asserts he was the one who was slighted. "He said he thought it disrespectful to be taken out of the game and that Carlesimo did not shake his hand after the game," it reads. Carlesimo testified that he didn't shake Sprewell's hand because he feared some kind of confrontation. By late November, Sprewell had asked to be traded, and the Warriors were close to a deal with the San Antonio Spurs.

DECEMBER 1, 1997, WAS THE blowup, at a moment when the Warriors' record was 1-13. "We all seen it coming," Coles says. During practice, Sprewell was running a three-man, two-ball shooting drill with the point guard Muggsy Bogues and Mark Grabow, an assistant coach. Sprewell's job was to keep passing, rapid-fire, to Bogues, who in turn was to try to get as many shots off as possible in a 55-second span.

Carlesimo stood and watched, dissatisfied by the pace. "Get Muggsy some more shots, Spree," he said.

Sprewell didn't think there was anything wrong with his passes, so he kept passing exactly as he had been.

"Come on Spree, give him a sharper, crisper pass," Carlesimo said, a bit louder.

He called Sprewell's name again.

Sprewell wheeled around. He slammed the ball to the floor. "Get off my back, motherfucker."

"You're the fuck out of here," Carlesimo said. "Just go, Spree. Just leave."

Sprewell walked over to Carlesimo and grabbed him tight around the throat. "I'll kill you," Sprewell said, pushing Carlesimo backward.

"Do it," Carlesimo said.

It was about ten seconds until two assistant coaches pulled Sprewell off and led him out of the gym. "Get me the fuck out of here!" he yelled. "Trade me! I hate you!" He knocked over a water cooler.

Coles joined Sprewell in the hallway because he hoped to calm him down, but was called back; Carlesimo wanted to resume practice without a break.

If only he'd let Coles have his way. About fifteen minutes later, Sprewell returned to the gym. Two coaches tried to grab him, but he was already around the baseline and under the basket, where Carlesimo was monitoring a full-court drill.

"Don't touch me," Sprewell said. And then to Carlesimo: "I'm going to fuck you up." He grazed Carlesimo's cheek with an overhand punch as a swarm of coaches and players again pulled him away.

Sprewell testified he heard a teammate, Duane Ferrell, tell him he was only making himself look bad, and he felt humiliated all of a sudden. He was throwing a silly, violent tantrum. "Trade me," he yelled, and then realized he was missing a flip-flop and looked even more foolish, with one bare foot. "Give me my damned shoe."

SPREWELL PASSED THE ENFORCED YEAR OFF back in Milwaukee, waiting for a second chance. "I knew someone was going to want me," he says. "Was just a question of where." But one can imagine the doubt that must occlude the mind of someone who has played—and starred—among the best athletes in the world, in 18,000-seat arenas, places where they sell action figures with his likeness, suddenly relegated to playing HORSE with his brother and his kid cousin. And yet that is what he did, and that is how he sustained hope. "It was having to be watching games on TV that got to me," he says. "As long as I was on the court, I was okay."

His cousin Ceso Sprewell is a 16-year-old sophomore at Washington High, plays forward, goes by the nickname Boom, and was the primary recipient of his confidences during his exile. I first met him in the lunchroom, when Gordon brought him over, then saw his team lose by two points to Wauwatosa East in the finals of the Wisconsin regional playoffs. He's six foot three and gangly, light-skinned, with a sweet face and ears that stick out like they've been propped up with toothpicks.

Scoring only six points, Ceso didn't have his best game. Plus, he got called for traveling and let the ball go through his hands a couple of times, and sat out most of the second half. He took the loss hard and shuffled across the gym after his shower, eyes on the scoreboard, while behind him two little girls followed and kept asking why, if the rest of the team was missing shots, he wasn't put in.

Coach Gordon approached and laid one hand on Ceso and another on Ceso's half-sister Lashonda, who, at age 28, is his le-

Photograph by Eric Risberg/AP/Wide World.

gal guardian (both his parents are dead).

"I know it hurts," Gordon said.

"Hey, we got another two years," Lashonda said. Ceso gave her a look that said "What does that have to do with anything?" but was silent.

I visited Ceso and Lashonda the next day at their apartment complex near downtown. Ceso came out in the snow before I got to the door, in a Warriors jersey and shorts with Latrell's number on them, regulation NBA socks, and flip-flops.

"Lashonda say we gotta go to my other sister's house because she didn't do the cleaning yet," he said, and so we walked behind the cul-de-sac to an identical row of townhouses where his sister Roshanda let us in. Her place, where she is raising two kids, was immaculate, with a velour sectional and a smoked-glass coffee table.

"I'm probably just a bit more aggressive tha

Most mornings last summer, Ceso said, Latrell would show up in his driveway, music coming so loud from his truck that Ceso could hear him from down the block. He'd bring him to Bally's to lift weights, to Lake Michigan to ride Jet-Skis, to the Boston Store for school clothes. "We played one-on-one at Lincoln Park, and he showed me some of his secret stuff," Ceso said. "But Trell's too competitive to let me win. One time—one time, I was hitting everything, and I had a chance to hit a three-pointer that woulda beat him. And he ran at me and and I shot over the backboard. And he was just laughing."

"Trell's been very good for Boom," Lashonda, who had joined us, said. "It's like eleven of us in the family, mostly girls. But the other boys—Ceso has some brothers, and they aren't good role models."

When I asked what the brothers did, Lashonda and Roshanda looked at each other. "Not much," Lashonda said. A faint smile.

"Boom tried to grow his hair so he could have Afrocentric braids like Trell's," Lashonda said.

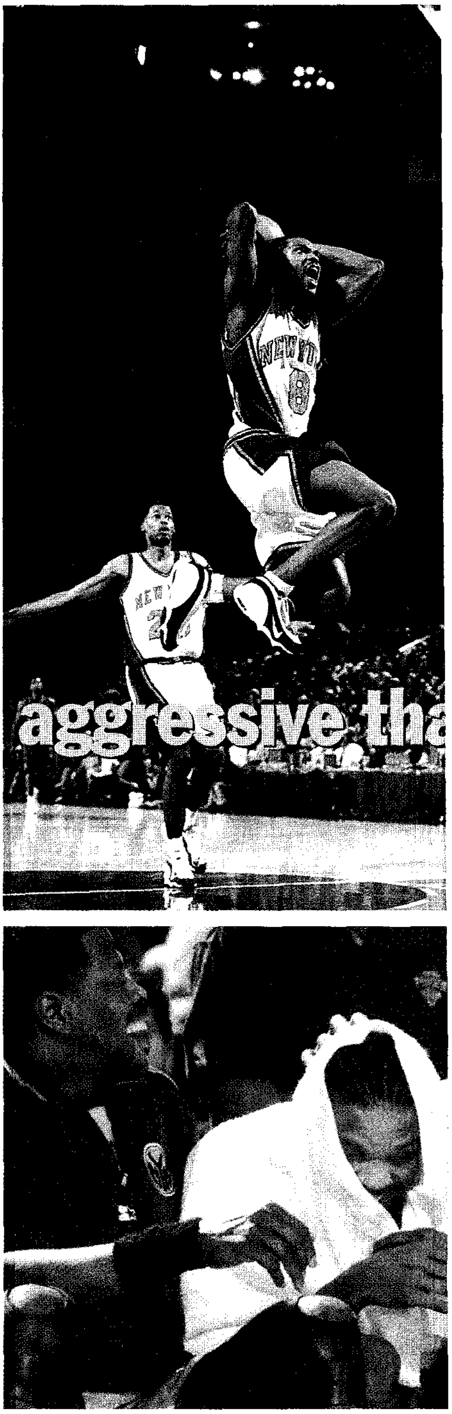
"It got nappy," Ceso said. "It was a Kobe"—the puffy Afro popularized by the Lakers' Kobe Bryant.

FROM SPREWELL'S COUSINS, I GOT A picture of someone flitting back and forth between playing patriarch and functioning as a teenager. By way of the grown-up money he makes, Sprewell's gone to considerable lengths to assume the obligations of an adult: He engineered a rapprochement between the family and his father, who has returned to Milwaukee and is living with Latrell's sister, Poinciana. He bought a huge house in River Hills, a fancy exurb, and took in his mother. After turning pro, he went to court to win custody of his second daughter, Alexis, from a woman he'd got pregnant in junior college and had since been arrested and gone to jail. "He told me the girl would have no chance with her mother, and he wanted to raise her," says L. Joe Scott, a Three Rivers booster-club member who represented Sprewell in the case. "He said he had a fiancée who would take care of her. I asked how he could be sure, and he said, 'Because I'll tell her to.' " He and the fiancée, Candace Cabbil, are raising Alexis, along with the two boys they had together. His first daughter, born when he was in high school, is still in Milwaukee; Sprewell has stayed friendly with her mother and sees them often.

On the other hand, Sprewell is oddly childlike. There are the cars, of course, and his home is a big fun house, with an end-to-end basketball court in the yard, an "arcade room," and closets devoted to holding his sneakers. Each year at Golden State, as he rose in seniority, Sprewell was known to befriend the youngest, newest players on the team. On the Knicks, Sprewell's closest to Ben Davis and Rick Brunson, two 26-year-old near-rookies who seldom play, as well as Larry Johnson, who made a point of getting Sprewell assigned a locker next to his (in the locker room, Johnson likes to try to trick the Knicks' young publicist, Lori Hamamoto, into seeing him naked: "Ha-shi-mo-to," he'll say, uncrossing his legs and pretending to lift his towel. "Look over here and tell me what was my free-throw percentage tonight").

And all that time with Ceso—it's a bit like the way his father used to come out with him and his young friends after Warriors games a couple of years ago, a stunted adolescent enjoying the comfort of unchallenging relationships. Although Ceso's history with high-school athletics is different from Latrell's—where Latrell came late to it, Ceso runs sprints every morning, plays in summer leagues, and is already getting letters from college recruiters—what Latrell has gone through and what Ceso is preparing for amount to a shared experience. They are two boys who've been reared in a vacuum, with "lots of people around telling you what to do but not how to be," as Ceso put it.

At his apartment, I asked Ceso if Latrell ever said anything to him about the attack on Carlesimo. Ceso at first said he hadn't.



SPREE BIRD: **Top, Sprewell is airborne for two. Above, center Patrick Ewing and forward Larry Johnson pat the Knicks' newly acquired shooting guard on the back at the Knicks-Nets game in Madison Square Garden this January.**

"Trell was expecting for us to mention it, but we never asked," Roshanda said. "I think it was up to him to bring it up if he wanted."

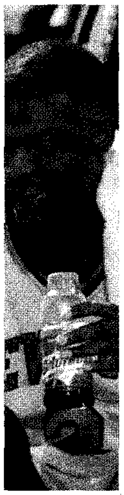
Ceso sat up. "Ooh, there was that one time. I was over at his house watching TV, and I said how nice his place is. And he said, 'My pride is worth any amount of my dollar.' He said, 'I keep my pride.' "

Photographs: top, Nathaniel S. Butler/NBA Photos; bottom, Linda Cataffo/New York *Daily News*.

LAST YEAR, DURING A LAKERS PRACTICE, Shaquille O'Neal slapped Kobe Bryant just to let him know who the team leader was. In Detroit, Isiah Thomas once did the same to Dennis Rodman. Just before Sprewell attacked Carlesimo, Tom Chambers of the Suns punched the team's conditioning coach. And none of them was suspended. Even the NBA commissioner David Stern told me, "It wasn't so much the choking that got Latrell such a severe punishment. It was coming back after he'd had time to cool off."

Several people—the former Knick Dennis Scott, Chris Webber, an ex-Lakers coach, a Warriors coach, even Van Gundy and the Knicks' general manager, Ernie Grunfeld—told me players routinely go at it in practice. Some of them said that what Sprewell did to Carlesimo wasn't out of the ordinary, or that if it was, that's only because it involved a player and a coach instead of two players.

he average person," he says.



Not that coaches aren't vulnerable. No coach is nearly as valuable to a franchise as is a franchise player. Michael Jordan is said to have got Doug Collins canned at Chicago for being a screamer. In L.A., Magic Johnson cashiered Paul Westhead because he wanted to play an uptempo offense. Young players want minutes, and to get them, they'll put up with abuse. But once a team's record goes south, or veteran stars began to grumble, the collegian "motherfucker" approach will eventually come to grief.

Grunfeld says one of the reasons the Knicks hoped Sprewell would be a good fit was that "Jeff is a players' coach. He's not a yeller. He relates to his players." Van Gundy is the sort of coach who motivates teams through guilt: He makes them feel they'll be letting him down by losing.

"FIGHTS ARE COMMON," SPREWELL TOLD ME. "Hey, it's a physical game." He was sitting on a folding table in the Purchase gym, where I'd watched him stay an hour and a half after practice shooting free throws (30 in a row would drop, then one would clang in and out of the hoop, and then he'd make another 30).

So had he got into any fights on the Knicks? I asked.

"It hasn't happened, but I mean, I wouldn't be surprised if it did."

When I asked Sprewell if he'd followed the NBA's recommendation that he enroll in "anger management" courses, he said, "Nope. I thought that was a joke."

Did he think he'd had a problem with his temper at Golden State?

"Not any more than I do now." He turned away to watch a couple of teenagers playing a sloppy game of one-on-one. "I mean, it takes a lot to get me upset, but if I do, I'm probably a little bit more aggressive than the average person." He rolled his eyes slyly.

Just because he'd lost his cool didn't mean he would again.

"Doesn't mean I won't either. Like I said, I didn't take any classes."

AFTER THE CHOKING, A NUMBER OF SPREWELL'S teammates stood by him. One said Carlesimo had provoked him. A few of Carlesimo's former players in Portland came forward to describe his coaching methods as "verbally abusive." Rod Strickland, by now playing for Washington, said, "I can understand Spree. I can relate to him." Tracy Murray, who also went from Portland to Washington, said Carlesimo had had other confrontations with players: "If you ask me, more than once, more than twice—what's going on here?"

In light of this, the rumor that a couple of Warriors actually got out of Sprewell's way to give him a free shot at Carlesimo is not surprising. It also helps explain what is by far the most puzzling passage in the Feerick report, from the summation of Bimbo Coles's testimony: "[Coles] heard a ball slam louder than usual, turned around, and saw the Grievant with his hands around Carlesimo's neck. He said he could not believe his eyes and it did not dawn on him what was happening, so he turned around and took another shot."

FITTINGLY ENOUGH, SPREWELL'S FIRST GAME back from the heel injury last month was in Milwaukee, against the Bucks. I brought Coach Gordon to the Bradley Center, and we sat on the sideline watching the only NBA player he'd discovered. During one of the Knicks' first possessions with him in the game, Sprewell set up on the wing, shifting his weight in rhythm with the music on the sound system. He was open and yelled "Whoop," but Charlie Ward, the point guard, drove and kicked it out to Ewing. Sprewell threw up his arms, pouting slightly.

"Easy, Latrell," Gordon said. "Take your time."

A few minutes later, Sprewell missed a three-pointer but got his own rebound and put it in. "You get more air under the ball when you have it rolling off a bigger area of your fingertips," Gordon said, miming a shot above his head. He said Sprewell had learned to hit twelve-footers on his team, then added a foot to his shot each year. "The trick was getting the ball. You know how he did it? He'd say, 'I'm a D-man, I don't need the ball.' By the end of his last season at Alabama, they're giving him the last shot. That's why I always say he knows how to work that human behavior."

"When you coach a guy like Latrell," he went on, "you get a guy that bares his soul for you, and you got to bare your soul back. And at Golden State, that coach didn't give him any of himself. Instead he's calling him 'motherfucker' or treating him like a child."

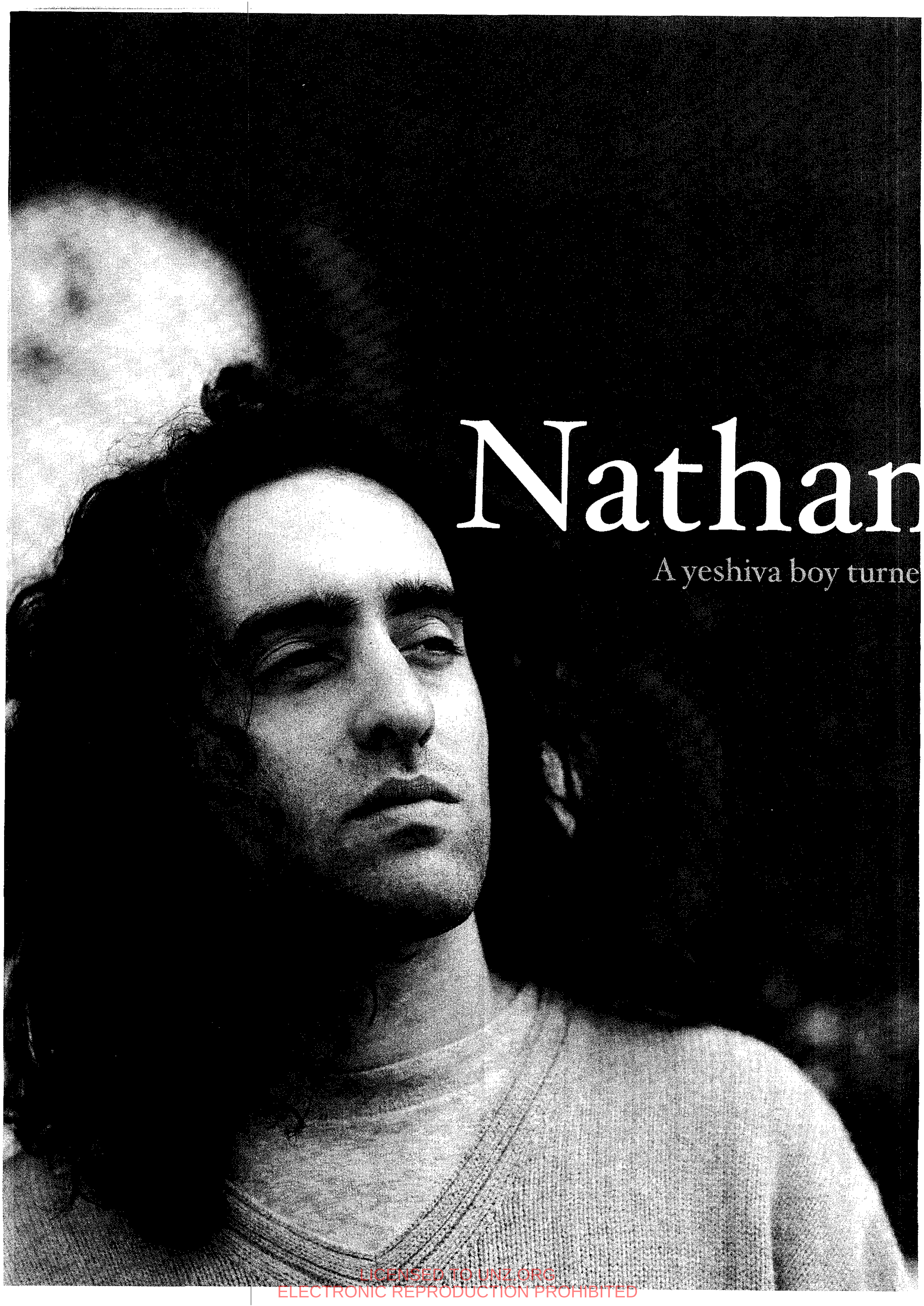
But how could Gordon say Sprewell had bared his soul? Even people close to him describe him as so remote.

"By playing his hardest," he said. "That is his soul. It's everything he has to give."

THE KNICKS LOST THE GAME IN Milwaukee by a point, and afterward, Gordon and I followed Sprewell from the locker room to the lobby. He had ten minutes to hold his son in his arms before flying with the team back to White Plains, where his room at the Residence Inn awaited, and he'd return to his on-the-road-at-home routine of watching game tapes and talking on the phone with his mother and fiancée.

A smaller crowd formed around Coach Gordon: old teammates of Sprewell's on the '87–'88 squad. There was Danny Parker, who scored thirteen points in the win over Custer High for the city conference title; and Chris Powell, their center. Some of them went on to college ball—Calvin Rayford, the five-eight point guard on that team, played for Kansas with the Knicks' Ben Davis. "And," he said, "I was a McDonald's All-American in high school with two other guys out there tonight, Rick Brunson and Glenn Robinson"—of the Bucks. "Tonight's like my own reunion." He played pro in Colombia and Poland but, Gordon said, "Now he's back in Milwaukee living with his mother, like everyone from that team." Gordon thought Rayford might get into coaching. "Not sure what I'm gonna do," Rayford told us. "I'd still like someplace to play."

Afterward, Gordon and I went for chicken wings, and I asked how he thought Sprewell felt about how different his life was from his old teammates'. "Oh, I don't think it's hit him yet," Gordon said. "The kid still doesn't know where he is." ■



Nathan

A yeshiva boy turne

s Famous

pat writer, Nathan Englander biopsies the Orthodox mind-set. By Alexandra Lange

THE 2ND AVENUE DELI IS CLOSED. RECTANGLES, at 10th street? Closed. It's the second day of Passover, and Nathan Englander is going to have to do without chopped liver. He frequented both restaurants when he lived in Manhattan, in the days when he thought he was going to be a photographer, before he went to the University of Iowa Writer's Workshop—before he moved to Jerusalem and got serious about finishing his book. He's been closely following the Gael Greene–Ron Rosenbaum chopped-liver wars from his small, spare apartment with a view of Israel's Supreme Court. But he won't be able to weigh in with an informed opinion today. Slinging his messenger bag over his shoulder, the 29-year-old heads into Veselka for the pierogi—never mind the elaborate Easter-egg decorations.

Englander's collection of short stories, *For the Relief of Unbearable Urges,* has just been published by Knopf to, as they say, critical acclaim (thereby justifying Englander's mid-six-figure advance, and that book party next week at publisher Sonny Mehta's home). The nine surprisingly mature, occasionally folkloric stories—each teasing out the strained relationship between the secular and the ultra-religious—are set in Russia and Jerusalem, in the fictional Orthodox enclave of Royal Hills, and on the Upper East Side. After one week, the book's gone into its second printing and has secured a top-ten slot on Amazon.com.

Englander, who tends to look on the dark side, is shocked by the mainstream's eager reception. Brought up in an Orthodox West Hempstead neighborhood, Englander decided to stop practicing Judaism altogether at the age of 19, ironically on his junior year abroad in Jerusalem. "I'd been taught to regard secular people as less Jewish," he says. "I was taught to look at them as uneducated, on the road to assimilation." But this view was impossible to maintain in Israel, where Jews of all levels of observance are, by definition, affirming their identity. Englander realized he could be ritual-free—and still be Jewish.

"Many people have an incident that made it clear that they couldn't remain Orthodox," he says. "One day, a teacher went around the room, asking each person if he'd said his evening prayers. Everyone said yes; kids I knew were lying because they weren't from kosher homes. When he got to me, I said no, I didn't. I thought it would be better to tell the truth. I'd done something bold and honest and right, but it exploded." Englander received a stern public reprimand.

As a child, Englander spent most of his time at yeshiva, but in his teens, he felt he had to break away. A teacher encouraged him to write, and to read things besides the Torah. He started off with Orwell and progressed to Camus, Kafka, Conrad—"stories of people trapped in unjust situations." He begged his parents not to send him to City College (where he'd won a scholarship) because he wanted to be farther than a subway ride away from home. But his college roommate at SUNY Binghamton was also Orthodox, and Englander had few friends outside this community. "I'd come home from school and watch TV until the sun came up. It was like being in the world but rejecting it. The world belongs to others—you pass a thousand McDonald's a day, but you don't go *into* McDonald's."

Today, Englander, who calls himself "culturally Jewish," eats pork, doesn't pray, and works on Saturdays. He lives in Jerusalem because, he says, "it's a good place to be poor." That he now has money hasn't really sunk in yet. His immediate family, all still Orthodox, respect his choices. But "interviewers treat me like a heroin addict," he says. "Everyone's acting like it should be some big traumatic thing for my family. But why shouldn't they respect my life decisions if I respect theirs?" The book is dedicated to Englander's mother, a careful reader of his stories in all their drafts.

The idea that his book will be denounced by the Orthodox community irritates Englander. "I'm annoyed that anyone would think that I air dirty laundry in some way," he says. "This is in my head—my imagination." Reactions from neighbors have, so far, been benign: Englander was stopped by a younger member of his parent's shul last week, who said his book was the topic du jour (in a good way) at Passover services.

Reviewers are already tossing the names of elder Jewish writers into the air as putative influences. Michiko Kakutani suggested Bernard Malamud (for "allegory and quotidian detail"), Franz Kafka ("humor and sadness"), and Isaac Bashevis Singer ("art and eros and the uncanny"). Englander's agent, Nicole Aragi, who started courting him in earnest after he'd sold two pieces to *Story* magazine as a student at Iowa, also notes an old-fashioned quality: "I don't know how he manages it: You talk to him and he's light and funny and cheery and young, and he hands over work that has an incredible gravity."

In Englander's fictional universe, husbands and wives don't communicate, compromises are made, lives are lost. But Englander's also satirizing the wider contemporary world as it rubs up against Orthodoxy. "The Gilgul of Park Avenue" stars a Wasp lawyer who has a revelation that he is, in fact, Jewish. He signs up for daily Torah lessons. He performs ritual ablutions. He throws away all the cheese. His wife is horrified, not least because she feels Orthodox Jews are too déclassé for Park Avenue: " 'Well, if you have to be Jewish, why so Jewish? Why not be like the Browns in 6-K? Their kid goes to Haverford. Why," she said, closing her eyes and pressing two fingers to her temple, 'why do people who find religion always have to be so goddamn extreme?' " It seems that she cannot love him as a Jew.

As a boy, Englander wouldn't dare switch on a light during the Sabbath for fear his grandparents would burn in hell. Today, the only thing extreme about him is his hair, so integral to his demeanor that it may have inspired his touching, even feminist story "The Wig." Ruchuma, Royal Hills's finest wig-maker, has lost her figure and her looks, but she sees her youth on the head of a delivery boy with a pierced chin. Offering him $4,000, she shears his locks and makes a wig for herself so she can upstage every other woman at temple. Englander grew his hair around the time of his first trip to Israel—it wouldn't have been allowed at yeshiva. It's a running joke among Englander's friends; when he first arrived at Iowa, a classmate convinced fellow workshopper Chris Adrian that Englander was the former drummer from Ratt. (Adrian has since become one of Englander's best friends.)

Although he's now assuming rock-star status in the literary world, Englander is approaching his upcoming tour merely as a chance to see more of America. The last time Englander came home, he spent all his time in bookstores, scouting new writers and stockpiling books; he has said he would have given Knopf his manuscript for twenty titles from its backlist. We walk past the St. Mark's Bookshop, and his book is in the window. He doesn't stop for a snapshot. ■

PHOTOGRAPH BY ROBERT WRIGHT

REGINE'S LAST STAND

Her empire of nineteen discos has dwindled to seven, and her New York club draws more of the gold-chain set than of the glitterati. But for the 69-year-old Queen of the Night, the party is far from over.

BY VANESSA GRIGORIADIS

“THE ONES IN THE MEN'S PEE-PEE ROOM ARE GONE, TOO!” shrieks Regine, descending the curving oak staircase at Rage, her new restaurant-lounge on Park Avenue. Stuffed into a form-fitting black blazer, her once-winged red bob now a lacquered shell, the club's legendary proprietress crosses the peach-lit dining room very, very slowly and sits down on a leopard-print chair, brushing away the creeping leaf of a potted palm. “I own nightclubs for 50 years,” she growls, “and *never* once have I seen someone steal the seat from a toilet.”

It's six o'clock on St. Patrick's Day, way too early for Regine's Eurocentric regulars, but late enough that a few flushed New Jerseyans, continuing their libations, have found their way to her canopied door. One by one, they stumble past the white-and-red Andy Warhol portrait of Regine and down to the blue subterranean bar, where they perch themselves on wrought-iron stools, crumpling their green-and-white-striped hats on the marble counter.

Regine suspiciously cases her clientele with cat-green eyes. Which one of them made off with her expensive toilet seats, the shell-shaped Art Deco ones with glitter on top? “I am going to make a big inquiry,” she warns, throwing up her hands. Her customers look at her quizzically, turning back to their apéritifs. Grinning madly, she lets out a deep, throaty laugh.

A DECADE AFTER SHE SHUTTERED HER FAMOUS CLUB IN THE DELmonico Hotel, stolen toilet seats are but one of the indignities that Regine has suffered in her attempt at a U.S. comeback. At her peak, the Jewish-Belgian impresario plastered her name on nineteen clubs in more than a dozen cities, including Paris, Monte Carlo, Rio de Janeiro, Saint-Tropez, Santiago, Cairo, Kuala Lumpur, London, and New York. A tireless entrepreneur, she built up an empire that included cafés, a *prêt-à-danser* collection, three perfume lines, a magazine, sponsored cruises on the *QE2*—even dancercise classes. In the early eighties, you could party at one of her clubs on three continents for 17 hours out of every 24. That is, if you could get in.

Like the supermodels who front for the Fashion Cafe, Regine sells her moniker to local businessmen; at one point, her endorsement was worth up to half a million dollars and her discos grossed close to $500 million per year. Even now, the mention of her name conjures up a *Dynasty*-era image of gold-plated glamour: champagne flutes, heaps of caviar, suspiciously titled playboys, and white stretch limousines. All around the world, there were ways to know you were at a Regine's—the famously selective peephole, the flashing FULL DISCO sign, the gold membership cards in Cartier cases. The New York *Post* dubbed her “Queen of the Night,” and in more expansive moments, she still refers to herself as the “Queen of Hearts, Clubs, and Diamonds.” But in the nineties, thanks to changing tastes and bad business decisions, the queen, twice decorated by Jacques Chirac, presides over a fast-dwindling empire.

Nowadays, in addition to operating four clubs in France, she has one in Miami and another in Istanbul. But she spends the large bulk of her time trying to shore up her New York flagship on East 54th Street. At 69, she is still as exuberant and agile as a Veruka doorman: By day, she is constantly barking into her cell phone, practicing her Tae-Bo, and manning her own Website: www.serialclubers.com. Night after night, she slips on a gown and plants herself hopefully in a corner banquette at her mirrored club. She is never asleep before 4 A.M.. Fluent in five languages, Regine greets her guests with outstretched arms, a drink always at the ready for VIPs. These days, however, they are slow to arrive. The ones who do, like Nikki Haskell, Michael Douglas, Julio Iglesias, and Rod Stewart, are, like her club, remnants of an earlier era. Rage's highest-profile event of the spring

PHOTOGRAPH BY DAVID BARRY

season may be an 86th-birthday party for Anthony Quinn.

But Regine isn't worried. “America is what feels the best for me, for my character, for my mind,” she explains. “In America, you can make a comeback anytime you want.” Her latest attempt began two years ago in Miami, where she opened a club she named Jimmy'z, after a favorite old haunt. Rage debuted in New York this winter. On the club's opening night, old friends like Reinaldo Herrera, Ivana Trump, and Ron Perelman came in droves, though few bothered to follow the mandated silver-only dress code. By 11 P.M., the place was so packed that the fire marshal closed it down. “What's it like in there? Is it the way it used to be?” trilled Dominick Dunne as he waited outside the velvet ropes. The answer, it seemed, was no. Some said Regine had fallen behind the times. Others insisted the times had fallen behind her. “With all this ridiculous Giuliani stuff, Regine didn't get a cabaret license, and I think there was disappointment about that,” says nightlife veteran Carmen D'Alessio. “People expect dancing from Regine.”

“People at my age are ready to die, but I am like a night flower, I bloom only after midnight,” declares Regine with typical gusto. “And always I wake up with something else to do.”

Not long ago, celebrities and socialites jostled one another to pose for pictures in her foyer. These days, old friends like Joan Collins are slow to return her calls, and dismal turnout may force her to discontinue lunch at the restaurant. No matter. She plans to turn Rage into an upscale chain, expanding it to Houston, Dallas, Boston, and Chicago, and will open a new Regine's disco in midtown within a year. Soon, she says, she will open a boutique hotel chain and produce a Broadway musical about her father, *The Light of Belleville.* “Every morning, I wake up with something else I want to do,” she explains. “I am a survivor.”

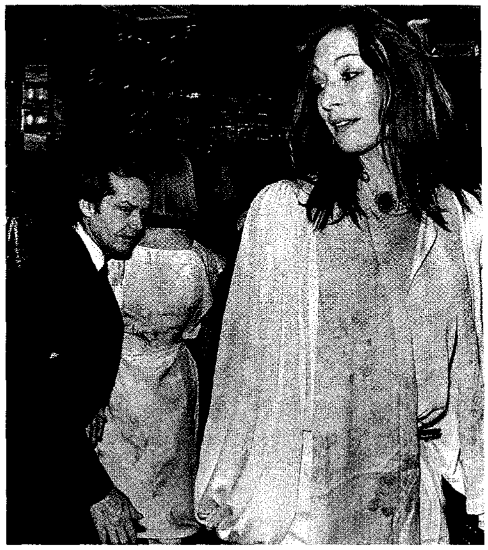
But first she must survive New York. Regine chokes up when she remembers how effusively she was greeted here in 1976, when she opened her club, Regine's, in the brief period between the waning of El Morocco and the waxing of Studio 54. “Everyone said, ‘You're crazy to open in New York; the whole place is going to go plop in the river,’” says Regine. She signed a fifteen-year lease anyway, and from the first night, her place was a smash success. “I am the one who saved this city from bankruptcy. I made it happy again,” she says. “New York *owes* me.”

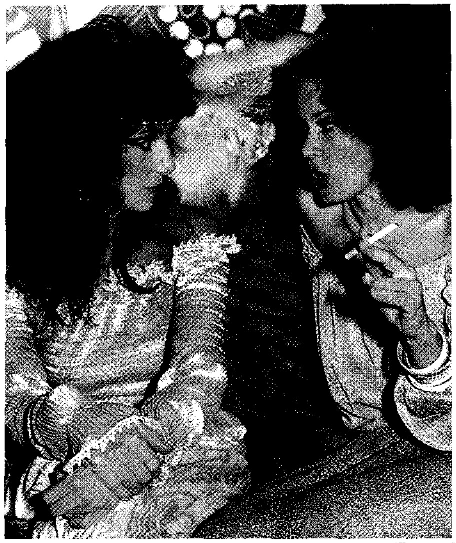
WHEN HER NEW YORK CLUB CLOSED IN THE midst of the early-nineties recession, Regine retreated for a while to Europe, where she lived in Paris and Gstaad with her second husband, Roger Choukroun, a onetime computer engineer eight years her junior. She has one child from her first marriage, a son who was raised by his father. Over kirs one night at Rage, I read her a quote she gave to *New York* more than twenty years ago: “My work is my passion above all. I never loved a man that way. If Roger was ever the cause of my not succeeding, I would leave him and he knows it.” Does she still feel that way? “Yes,” she says. “*Absolument.*”

‘PEOPLE AT MY AGE ARE READY TO die, but I am like a night flower. I bloom only after midnight,” declares Regine a few days earlier. It's noon, and the queen is sitting in a spare York Avenue apartment, shouting over a noisy humidifier. Naked under a frilly pink robe, her thin red eyebrows not yet penciled on, she looks pale and strangely childlike. “I come home at eight in the morning, say ‘Hello, bed!,’ and my bed says, ‘Hello, Regine!’ Then I fly to Paris on the Concorde.” She laughs so heartily that her little Maltese, Melodie, takes to the foot of a plastic-covered couch in fright.

As much a celebrity as most of her patrons, Regine has always cultivated her life story carefully. Spend an hour with her and she will regale you with tales of the twelve-foot pet boa constrictor given to her by Federico Fellini, the weeklong fasts she undertakes before opening a club, her abilities as a judo master and turbojet pilot. To this day, she visits three different psychics to rid herself of the unwholesome residue of her nocturnal pursuits: “I meet 400 people every night,” she explains. “I'm the one in the middle. Everyone thinks something about me—maybe good, maybe bad, I don't know—but they're all thinking about me. So I like to be clean.”

“This life is all about fate,” she says, selecting a prune from a big white bowl. “Even when I was a little girl, I would tell everybody that I would one day have a big nightclub and rule the world. I *always* knew I would be a legend.” She's trying to drum up interest in a TV movie of her life—Stefanie Powers, Bette Midler, and Joan Collins would all be suitable to play her, she says. An occasional chanteuse, she is best known for her French rendition of *I Will Survive,* and is something of a frustrated actress. In all of our conversations, the only time I ever saw Regine tear up was when we discussed her attempts at movie-stardom, which resulted in only a few bit parts in films like *The Seven Percent Solution* and Claude Berri's *Marry Me, Marry Me.* “It is good to be the darling of the jet set, but I wanted to be the darling of the public,” she says wistfully. “My whole life, I wanted to have my name





PARTY PEOPLE

Clockwise from above, Cher with Karen Black at the New York Regine's in 1982; Nan Kempner makes the scene in the late eighties; Shelley Winters, Maureen Stapleton, Farley Granger, Patricia Neal, and Anthony Quinn celebrating Neal's birthday in New York in January 1984; Regine greeting Bianca Jagger and Andy Warhol at her Russian New Year's party in 1977; Jack Nicholson checking out Angelica Huston at the New York club the same year.

on Broadway. All I got was Park Avenue."

Even so, Regine has managed to mold herself into a global celebrity. When she was arrested with her son in 1996 for smoking on an airplane, the story made headlines around the world. In New York, strangers yell her name as she walks down the street; in France, where she is a beloved icon, sixteen of her Madame Grès and early YSLs are displayed in the collection of the Louvre. "Once, I flew with her to Paris on the Concorde, and she was the only person I ever saw who didn't have to show her passport at Customs," says Diane Von Furstenberg. "It was just, *Bonjour, Madame Regine.*"

The official version of her rise is reprised almost annually in *Paris Match:* her mother's abandoning her as a baby (the deeper reason why she "cannot bear to let the night end"); her lonely childhood in Belleville with her alcoholic father, the manager of a bistro. In 1941, she hid from the Nazis in a convent for the two years she calls "the worst of life." Then there were the après-war years peddling bras on Paris street corners, and her brief stint as a scullery maid. In 1953, when she was 23, she landed a job as a hatcheck girl at the Whiskey-a-Go-Go. A high-spirited tomboy with flaming-red hair, she quickly caught the eye of playboys like Portofino Rubirosa, Jean-Paul Belmondo, Alain Delon, and the Rothschilds. The last helped finance the first club to bear her name.

Placing the bowl of prunes on the kitchen table, she suddenly begins to hum, pantomiming the lengths she went to attract attention. She dances with a glass on her head, slipping rings over her gloved fingers. Standing on a chair, she waves her hand over a lightbulb to demonstrate how she created a strobe-light effect over the dance floor. "I am the person who made the modern way of nighttime," she says proudly, climbing down. "I am the first, and only, Queen of the Night."

HER FIRST CLUB, CHEZ REGINE, WHICH opened in Paris in 1958, was certainly an original: The world's first discotheque, it was the spot where customers like Premier Georges Pompidou, Brigitte Bardot, and Rudolf Nureyev first danced to recorded music instead of live bands; where they first bought bottles of liquor instead of cocktails (250 francs got you a bottle of White Label); where they first did the twist to Regine's imported Chubby Checker records. "One night, I got a call at home from the Duke of Windsor," she recalls giddily. "He wanted me to come to his house, to teach him the twist. I told him, 'No. You come to my club—I teach you *there.*' "

"Everybody, just everybody, knew Regine from these incredibly decadent nights in Paris, which was considered the height of chic by New Yorkers those days," says jeweler Kenneth Jay Lane. "We would dance until dawn to music that wasn't around here back then—rumbas, tangos, merengues—and then there you were, heart open and gay, stepping into a waiting limousine in Paris at sunrise." Regine specialized in "happenings," like the Jean Harlow night where the women wore white satin dresses and painted their Rollses white for the night, stepping out of them onto a white carpet that covered the sidewalk—Dalí turned heads by arriving on the arm of his lover, Amanda Lear, rumored to have once been named Alan. "Working as a journalist covering the jet set in Paris at that time was extremely easy," admits Robin Leach. "You'd just go to Regine's every night and wait for the princesses to file in."

IN 1968, WHEN RADICAL STUDENTS PUSHED through barricades to confront the police near her club on Boulevard Montparnasse, Regine led frightened guests like Dior's Marc Bohan, Taki Theodoracopoulos, and Françoise Sagan through the tear gas and up the back stairs to her apartment above the club. Recollects Regine: "Taki complained, 'I want to go outside! I want to see the war in France!' Two minutes later, he was back, and banging down the door—'Let me in, Regine! Idiot!' " While the sirens blared outside, the whole group whiled away the night, dancing and drinking champagne.

In 1975, eight years after her first whirlwind visit to the United States, Regine decided to move to Manhattan. She packed 200 pounds of Vuitton luggage and 800 pairs of shoes into a steamboat and moved into the eleventh floor of the Delmonico Hotel, which she decorated just like her clubs, all Art Deco mirrors and brocade couches and snake-wrapped lamps. A 20,000-square-foot space on the building's ground floor became home to Regine's New York outpost. Long before the doors opened, she had sold 2,000

Photographs: clockwise from top, Robin Platzer; courtesy of Regine; Gerard Barnier; Robin Platzer (2).

"memberships" to the club—for $600, patrons avoided the $10 cover charge and, more important, were guaranteed entry for groups up to eight.

Not everything went smoothly. When the city cited Regine for plumbing violations in her first week, she simply piled her dirty glassware into three limousines and drove a few blocks to Le Cirque. "Suddenly, there she was, this little lady at the door with all these dishes," recalls the restaurant's owner, Sirio Maccioni. "Of course, we opened the kitchen. For Regine, you did anything."

The club was so exclusive and exclusionary that the State Liquor Authority considered suing her for social discrimination.

When the city cited Regine for plumbing violations, she simply piled her dirty dishes into a limo and drove them over to Le Cirque. "For Regine, you did anything," says Sirio Maccioni.

Long before Steve Rubell, Regine carefully maintained and pruned her 20,000-person guest list, and those who got on the proprietor's nerves found themselves swiftly kicked out. Expelled by Regine for knocking over a table of wineglasses with her hoop skirt, Dewi Sukarno, the combative wife of the former Indonesian president, filed a $4 million lawsuit against the nightclub. She ended up winning one franc.

TO ATTRACT THE INTERNATIONAL JET SET OF Onassises, Kennedys, and Niarchoses, Regine presided over a steady swing of theme parties—*Barbarella,* fifties kitsch, *les années folles,* Russian New Year's, Moroccan night. There was a disco contest judged by Warhol, and a thirties costume gala to celebrate Regine's thirtieth anniversary in the nightclub business—Mayor Koch couldn't come, but he sent a note saluting "the legendary Regine, the diva of bubbling nights."

Though there was a no-necktie-no-admission policy, Regine installed pegs just inside the door with gold nameplates under them for a select few to hang their cravats, like Milos Forman, Mick Jagger, and Warhol. "Always in my clubs, there was not just one group coming, à la mode," says Regine. "There was a mix. People with no names coming to see the people with the names."

There certainly was a lot to see: Jack Nicholson and John Gotti drinking wine out of molded pedestals served by waiters in black tie; tables of earls from every imaginable—and imaginary—provenance dining on Michel Guérard's *cuisine minceur,* presented on twelve-inch ivy-bordered dinner plates under sterling-silver covers. Diana Vreeland regularly popped in for a cocktail from her apartment around the corner; Anthony Quinn ran downstairs constantly to call the secretary he would later marry, while his wife, Yolanda, sat sullenly upstairs; regulars like Pauline Trigere, George Hamilton, Cornelia Guest, Diandra Douglas, Brooke Shields, Egon Von Furstenberg, and the octogenarian Jolie Gabor danced on the Lucite dance floor, decorated with heart-shaped neon sculptures that pulsed to the disco beat. It was where Shimon Peres met Phyllis Diller, Brooke Shields partied with Carol Channing, and Mary McFadden fell in love with her fourth husband, Armin Schmidt, at a party in honor of Princess Elizabeth of Yugoslavia. (McFadden has since moved on to her eighth.) For a while, Andy Warhol showed up every night and taped everyone on his tiny recorder.

But by the end of the decade, the party began to wind down. A new generation of clubgoers deemed her club staid and stuffy, and even Regine's most faithful devotees found it hard to resist the sexy lure of Studio 54. "You didn't feel like you could start doing cocaine on the tables at Regine's, although it did happen once," says society chronicler Bob Colacello, who accompanied Warhol on a tour of her clubs around the world. "She wasn't giving out quaaludes to movie stars, she didn't have bartenders with their shirts off. She didn't have what people wanted when the times changed."

The club's business was further devastated by a yearlong picket line of union laborers. Regulars like Martha Graham, Anthony Quinn, and Joan Collins were pressured to cancel scheduled events, and celebrities like Ringo Starr refused to cross the line. Though the labor dispute was settled in mid-1987, there was no saving the club. The numbers of revelers plummeted, and in 1991, Regine's finally shut its doors. Her discos in Saint-Tropez, London, São Paulo, and Rio were also shuttered, and her partner in Chile set off a bomb at the Regine's in Santiago in an insurance scam. Regine took it all in stride. "He owes me money, that guy in Santiago," she sniffs. "But he's in jail now. I'll wait until he gets out. I'll get it back!"

CURFEW MAY BE MIDNIGHT FOR THE Broncos and Falcons, but at 3 A.M. on the Friday night of Super Bowl weekend, everyone else in Miami is drunk. Girls in string bikinis dangle cans of Pabst Blue Ribbon out of white convertible Mustangs on the limousine-choked streets of Ocean Drive, catcalling to tank-topped guys with shoulders so bulky that they're forced to walk single file on the narrow sidewalks; in any case, it's best to steer clear of the streets, since you never know when Sean "Puffy" Combs and friends are going to zip around the corner on their rented mopeds, their identical black jerseys making their possedom eminently clear.

Outside South Beach's hottest clubs—Chaos, Liquid, Cameo, Shadow Lounge—restless banjee boys slip $50s to surly doormen; inside, the crowds drain G&Ts and rub rumps with celebrities like Daisy Fuentes and Gene Simmons, and sing along to the lyrics of this winter's No. 1 rap song, Will Smith's "Miami." At Ingrid Casares's new Bar Room, Jennifer Lopez is dancing so energetically that her tube top falls down; fleeing the sweaty crowds, Cameron Diaz makes out with new beau Ed Norton on the balcony; entering with a six-ten, platinum-tressed drag queen named Elaine, Dennis Rodman pronounces the weekend "the chillingest thing I've seen in a while," rubbing his close-cropped skull. "I've never been to Carnaval or nothing like that, but what you got here is *it,* as far as America goes."

But across town in a far quieter strip of Miami Beach, there's one club where hardly anyone cares that the biggest sporting event in the country is only a day away. "We have our own version of football—I guess it's what you call soccer," says a British-accented Iranian who claims the royal name of Pahlavi, reclining in a leather banquette under a chandelier the size of a wrecking ball. With more wood paneling than the Oak Room, stone statuettes of Venus guarding the foyer, and

TARRY NIGHTS
ockwise from top: Regine, circa 1974, in her ome above Jimmy'z discotheque on Boulevard ontparnasse; Richard Johnson and Regine with onald Trump and his model of the moment at the ening of Rage this winter; Ahmet Ertegun, gine, Mica Ertegun, and Estée Lauder at the w York club in the mid-eighties; Brooke Shields anting a kiss on Regine's cheek at her alloween party in 1981.

a gold-plated MEMBERS ONLY sign prominently placed over a bouquet of orchids, this lavishly over-the-top, many-roomed restaurant and disco, Jimmy'z, is Regine's Miami mainstay.

Tonight there are only a few goateed teenage boys hanging around the velvet rope, but Regine brushes by them. Outfitted in a tight leopard-print pantsuit with gold hoops hanging to her shoulders, she shuffles through Jimmy'z, past the mirrored aubergine lounge, past the life-size Harry Benson portrait of herself in the blood-red dining room, past an expansive VIP area lined with *faux*-stained-glass windows, all the while yelling at her husband in Paris on a tiny Nokia phone: "Two hundred people waiting to get in!" she yells. "This is crazy!"

She pulls open the heavy door to her walk-in humidor and starts reciting the engraved names off hundreds of locked boxes: "Michael Caine, Quentin Tarantino, Sylvester Stallone, George Hamilton, Matt Dillon, August Busch IV, Wilt Chamberlain. Last night, *all* of them come here," she says, kicking off her brown suede pumps to do a little cha-cha in stockinged feet. All? *"All!* It was *crazy*!"

BUT TONIGHT IS A LITTLE LESS CRAZY. Tonight, the club is full of young men in shiny Armani jackets with their arms looped around blonde dates, spooning caviar and smoking cigars. They have not been to any of her clubs in Saint-Tropez or Paris, but their parents and grandparents have told them stories about watching Brigitte Bardot samba the night away at Regine's club in Monte Carlo, about the sets Julio Iglesias would start at 2 A.M. in the São Paulo Regine's. "I don't care *what* they are doing out there with this Super Bowl," she says. "Rubirosa, one of my great lovers, taught me the savoir-faire of the nightlife: People want to see you, let them come to the club to see you—with their money. You never go to another club."

So that means that, tonight, she will clink snifters of the club's infamous "Drop Your Pants and Forget Your Name" punch and lead a table of eight in the chorus of LaBelle's "Lady Marmalade." All around her, customers speak rapidly in the Romance language of their choice: "I'm fluent in five languages: French, Italian, Portuguese, German, and Spanish," explains a ruddy-faced 25-year-old investment banker from Rio, chewing on a Cohiba. "Yeah, right," jokes his friend, the son of a Greek shipping magnate, spearing a piece of salmon. "More like Drunk, Wasted, Blitzed, English, and Cell Phone."

Tonight, there are no friends like Charlie Chaplin or Gene Kelly to sweep Regine across the floor in a tango, no magnums of Moët to share with Aly Khan or toreador El Cortebez, no Niarchoses hanging around for impromptu spaghetti feasts cooked up around 4 A.M. en plein air at the Monte Carlo Jimmy'z, no scrambled eggs with caviar prepared at dawn for princesses of Monaco made ravenous by hours of dancing the twist.

All through the night, Regine pops up throughout the club, smiling, dancing, air-kissing, pouring champagne. But at 4 A.M., she disappears. A gray-haired manager pulls me outside, toward a running black Jeep with tinted windows. "I am only going home because of you," says Regine, pulling her legs into the car as though they aren't connected to her body. "Every other night, I am still crazy." ▬

Photographs: clockwise, from top, Globe Photos; Rose Hartman/Globe Photos; courtesy of Regine; Bettina Cirone.

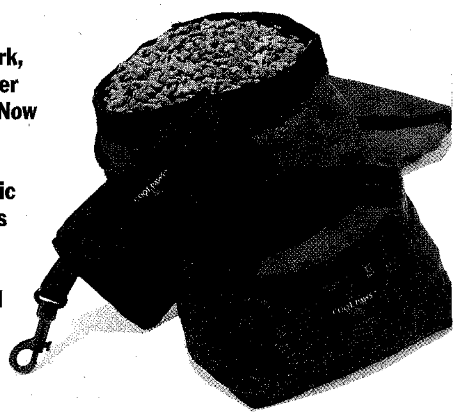
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Slurp Doggy Dog

Jogging, hiking, in the park, or at the beach, *your* water bottle is always at hand. Now Cool Paws has devised a bowl that's sort of like a water bottle for peripatetic pets. The Pocket Bowl fits into its own pocket and clips onto a belt loop, while the Cool-lapsa-Bowl folds flat and can be tucked into a fanny pack. They're made of waterproof nylon and are machine-washable ($12).
FETCH/*43 Greenwich Avenue/352-8591*



TRANSFORMERS

Pack Hat

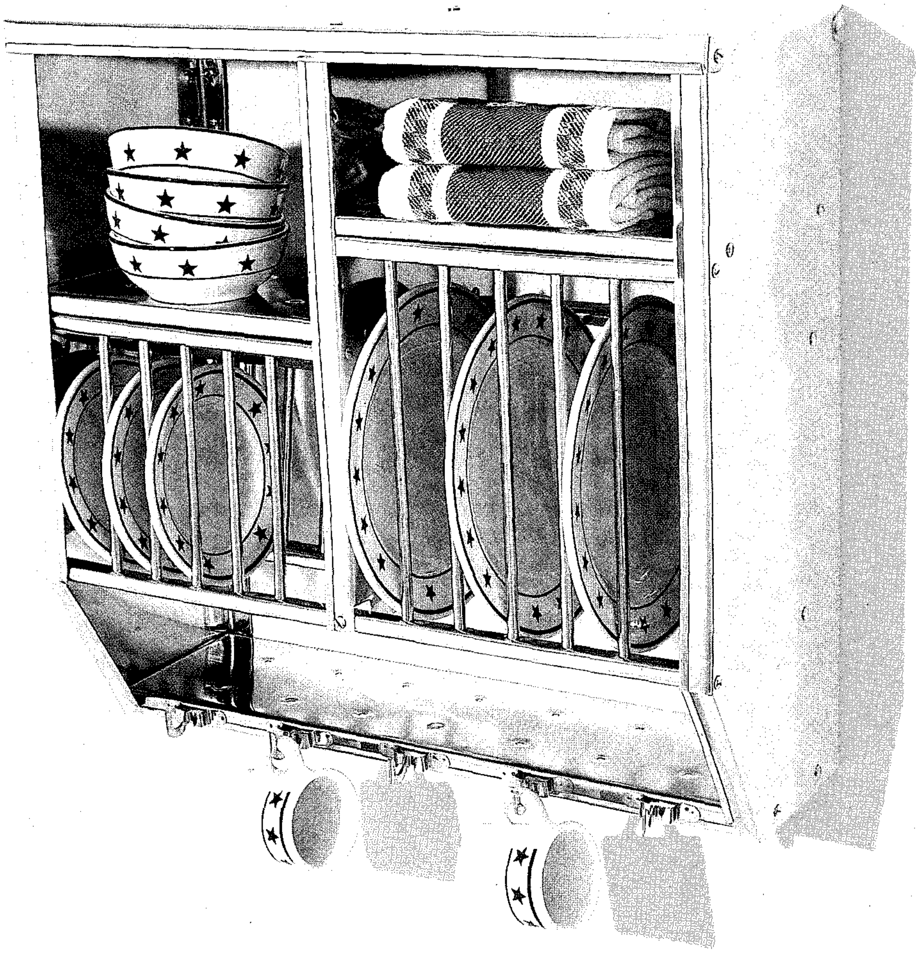
Roll it, scrunch it, crush it . . . Patricia Underwood's new chapeau refuses to lose its shape. Which means you can stash it away in a backpack or weekender, pull it out, and look quite spiffy. It's made of natural toyo straw, but the straw border comes in nineteen delicious shades, such as papaya, sangria, grape, watermelon, and sherbet ($98).
BLOOMINGDALE'S/*Main floor*

Photographs: clockwise from left, James Worrell (4); Amy Freeth (store).

Steeling Home

Anthropologie's antiques buyer spied this stainless-steel kitchen shelf while dining in Rajasthan, India. Smitten, he promptly bought it right off the restaurant's wall, later to discover that these dish holders were ubiquitous in Indian homes and restaurants. But this prescient buyer was undaunted—he knew that though they might be considered rather ordinary there, anything metal and shiny is voguish here. Anthropologie is importing them, so your cupboards can now look as edgy as your sleek countertops ($250).

ANTHROPOLOGIE/*375 West Broadway/343-7070*

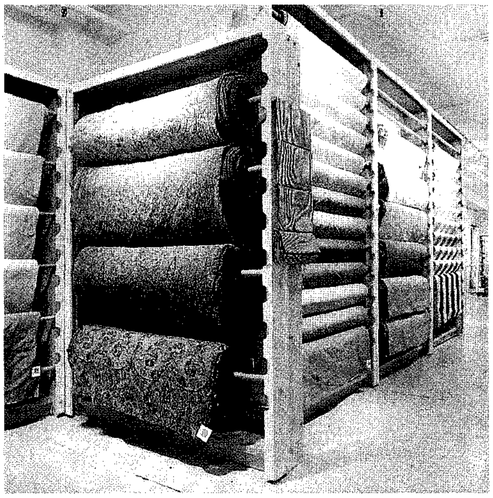


SUPER
MARIO BROS.

Saved for a Rainy Day

These kiddie raincoats are from the eighties, yet their Transformers and Super *Mario Bros. graphics already seem reminiscent of another age.* The macs were manufactured by Swell-Wear—a New York company that is still producing rain gear but no longer has licenses for these trademarked figures. The raincoats are 100 percent vinyl, so they're fully waterproof, and they were stashed away in a warehouse and have never been worn ($30; in sizes 4, 5, and 6).

LITTLE O/*1 Bleecker Street/673-0858*



Silk Screened

Interior designer–cum–shopkeeper Jennifer Mabley knows firsthand about the frustrations of buying upholstery and drapery fabrics. She knows about the annoying decorator requirement for entrée into the finer fabric houses, the long delays on deliveries, and dye lots that don't match. To eliminate these hassles, she's opened a loft-size textile emporium and filled it with more than 450 bolts of first-rate fabrics, no decorator necessary for purchases. Each bolt is 30 to 50 yards long, and everything is in stock, so there's no problem of back orders, dye lots, or long waits for deliveries. Since silks are Mabley's passion, she has sheers, ottomans, paisleys, solids, and stripes in all sizes. And her mohair and antique velvets and ever-so-soft washed chenilles are standouts. Her staff will stitch up draperies simple or formal, and once Mabley moves her SoHo furniture shop next door (planned for mid-May), there'll be sofas and chairs to go with the fabrics (from $18 for a yard of cotton sateen to $48 for a mohair velvet to $76 for a silk paisley).

J. MABLEY FABRIC CO./*39 N. Moore Street/966-5464*

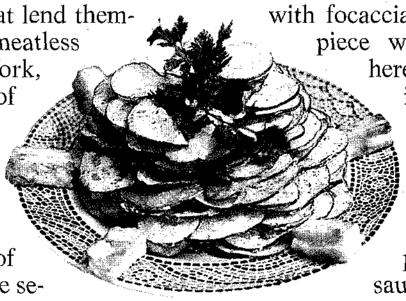
Send shopping queries to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SMARTCITY

Spring Greening

The best vegetable dishes aren't necessarily found in vegetarian restaurants. By Robin Raisfeld

IN SPRING, THE FARMER'S MARKETS BEgin to bloom and a New Yorker's thoughts turn to eating vegetables. Vegetarian restaurants, sadly, may not be the most satisfying option. Most of them seem less interested in leafy greens than in mock meat, that unfortunate contrivance that succeeds only in reminding us of what we're missing. There are certain cuisines—Indian in particular—that lend themselves exquisitely to meatless meals. But in New York, delicious vegetables of all ethnicities can be had wherever a truly skilled chef is in residence, someone who values ingredients for what they are instead of what they aren't. We've selected our favorite places for a veggie fix, from an exalted temple of fine dining to an extremely unorthodox (kosher) pizzeria.



A full 25 percent of the menu at **Café Boulud** (20 East 76th Street; 772-2600) is devoted to *le potager,* or the vegetable garden—proof that Daniel Boulud is as much gatherer as hunter. Unlike other restaurants of its caliber, Café Boulud doesn't offer a separate vegetarian tasting dinner and then make everyone at the table order it. Here, you can mix and match or go strictly veggie. And there are *choices,* which recently included a creamy curried-cauliflower purée flecked with Gala apples; a slivered-beet-and-goat-cheese salad slick with pistachio dressing; and cocotte, a casserole of artichokes and assorted tubers in a pungent, luxuriant sauce meant to be sopped up with focaccia. The meal's masterpiece was a dish that has heretofore been the province of meat-eaters only: an earthy, soul-satisfying cassoulet, with flavorful cannellini beans and root vegetables replacing the standard sausage-and-duck confit. With great ceremony, the waiter cracks the crispy parsley-and-garlic-infused bread-crumb crust to ladle out your portion, releasing steaming vapors redolent of sage and thyme. Finish with *le potager*'s cooling pineapple soup or a black-currant-poached pear.

Estiatorio Milos (125 West 55th Street; 245-7400) is a dramatic Greek seafood restaurant with soaring ceilings, cast-concrete walls, an open kitchen, and

Garden of eating: Left, a chip-and-dip extravaganza of fried zucchini and eggplant at Estiatorio Milos. Above, a complete lunch at Tiffin. Opposite, the vegetable-and-fruit station at Milos.

carefully positioned spotlights that cast theatrical beams down onto the elements that have made the place a success: raw fish and raw vegetables. Owner Costas Spiliadis applies the same exacting standards to both. They must be fresh, they must be flavorful, and they must be tampered with as little as possible. Like the pompano and the loup de mer, Milos's mostly organic vegetables are grilled and dressed as simply as possible with lemon juice, olive oil, and herbs. There's a free-standing salad station, where bowls of perfect vine-ripened tomatoes line up alongside deep-purple eggplants, crimson peppers, and smooth-skinned melons. It's easy to compose a dinner of vegetables here, where the art of the Greek appetizer is raised to a level far surpassing the spanakopita-and-dolmades norm. The first sign of greener pastures is the sprigs of fresh oregano the waiter snips into your olive oil. The next is the thick slices of perfectly toasted country bread you get in place of pita. Go easy on the dunking—you'll need bread to scoop up the quartet of Greek spreads (trio, if you exclude the amazingly unfishy, caper-strewn taramasalata), far richer and smoother than any you've experienced. Feta cheese blended with jalapeño and red pepper (ktipiti), a garlicky tsatsiki, and a skordalia purée of almonds, garlic, and oil are addictive. As is the earthy fa-

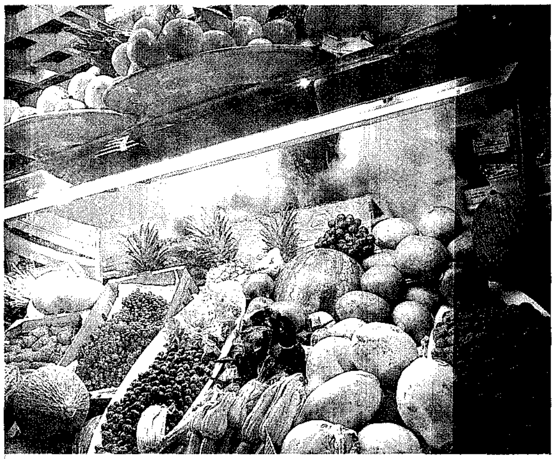
EXPERT TESTIMONY

Splendor in the Grass

Among the city's best-known rites of spring are hay fever, cursing George Steinbrenner, and, of course, picnics. You don't need help with the first two, but picking the right picnic spot out of the thousands of acres New York has to offer can be tricky. Parks Commissioner Henry Stern has a few ideas: "I think I would have to recommend some spots near the water. I like the shoreline of Turtle Pond in Central Park. There's also a nice enclave on East 37th Street with some breezes from the East River." Outside Manhattan, he suggests checking out the appropriately named Picnic House in Brooklyn's Prospect Park, which overlooks the Long Meadow, or Herman MacNeil Park in Queens on the shore of Long Island Sound.

SAM GROBART

Photographs by Kenneth Chen (3). Illustration by Paul Corio.



va purée and the Milos special, a small mound of tsatsiki buried beneath paper-thin, ethereally light fried zucchini and eggplant chips. The char-grilled red and yellow peppers are succulent, seasoned with capers and herbs. But don't overlook the pristine, flavorful salads, especially the sliced tomatoes beneath two wedges of salty feta and crunchy slivers of onion and peppers. The lavish fruit plate combines mangoes, pineapple, and Cavaillon melon. Or sample the hyper-rich, tangy sweetness of thick homemade yogurt under a viscous layer of honey and raisins.

Having trashed vegan restaurants, we have a confession to make: The best Chinese vegetables we encountered come from **Tiengarden** (170 Allen Street; 388-1364), a tiny vegan kitchen on the Lower East Side. You'd think any Chinese restaurant would be a shoo-in for stellar vegetables, but in fact, the reverse is true: Buried in gloppy, greasy sauce, most take-out Chinese vegetables—overcooked snow peas indistinguishable from carrots indistinguishable from broccoli—taste either like garlic or like nothing at all. The seventeen-seat Tiengarden is a cherished exception, despite lackluster décor consisting largely of hippie-dippie sentiments like ONLY WHEN WE ACHIEVE HARMONY WITHIN OURSELVES CAN THE ENVIRONMENT THEN ACHIEVE THE SAME. Tiengarden incorporates tofu and seitan, but it also, commendably, highlights vegetables in all their deliciously distinct glory, which is why the panfried dumplings are so tasty. (You taste greens, not grease.) Everything is fresh and cooked to order, which means longer waits than at your corner Empire Whatever. But the careful attention to mustard greens, bok choy, even the cold sesame noodles reveals a real love of plant life. Try the mixed rice, a nutty blend of red, brown, and wild varieties.

Many a vegetarian subsists on pasta and pizza, but these dishes rarely are presented in as varied and vegetarian-friendly a manner as at **Cafe Viva** (2578 Broadway, near 97th Street; 663-8482), an Upper West Side kosher vegetarian pizzeria. (An East Village branch, at 179 Second Avenue, has a slightly less expansive menu.) Looks are deceiving: The grungy storefront offers 25 creative versions, from quasi-traditional (goat cheese, grilled veggies, and mozzarella) to outré, like "Il Fiore" (grilled eggplant, onions, roasted peppers, garlic, rosemary, soy cheese, and organic tomato sauce on a wheat-free spelt crust). Salads are impeccably fresh and generous; pastas, ranging from corn spaghetti to artichoke angel hair, are cooked with grilled vegetables and well seasoned, if at times a tad too improvisational.

If the choices overwhelm at Viva, Italian-food lovers always have **Mugsy's Chow Chow** in the East Village (31 Second Avenue; 460-9171), provided they arrive early enough to snag one of the twenty or so sought-after seats. The menu, which changes nightly according to available ingredients and the whims of chef Jimmy Carbone, eschews meat; shellfish show up as appetizers and in only one or two entrées. The bulk of the tiny menu is devoted to well-dressed salads (warm goat cheese and roasted red pepper with apples and walnuts, portobello crostini with grilled pears) and hearty homemade pastas (fettuccine with Gorgonzola

(continued on page 123)

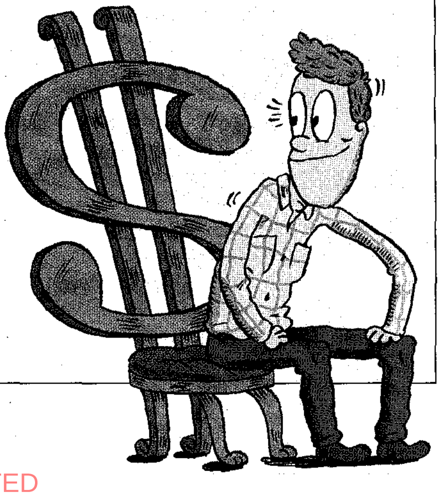
NAVIGATOR

Q: I just bought this extravagantly beautiful antique chair for a song at the flea market. I suspect it might be valuable; how do I find out what it's really worth?

A: Even if the Antiques Road Show isn't in town, you have several places to turn. Many New York City auction galleries offer their professional expertise at no charge, and—surprisingly—this includes the city's most prominent houses. With a little patience, you can quickly learn the estimated (auction) value of your find. Christie's (Auction Estimates, 20 Rockefeller Plaza, New York, NY 10020; 636-2000) and Sotheby's (Mixed Consignments, 1334 York Avenue, New York, NY 10021; 606-7525) both have experienced estimates departments that will make sure your questions get answered. Simply mail a few snapshots of the item in question, along with its dimensions, its provenance (history), and your address and phone number. Your query will be routed to the appropriate specialist, who can then schedule an appointment (for further examination) or tell you whether you struck it rich.

The experts at William Doyle Galleries (175 East 87th Street, New York, NY 10128; 427-2730) will even make house calls, though they ask that you first send photos so they can send the proper specialist. (Several of their experts tour with the Antiques Road Show.) William Doyle Galleries also has "Walk-In Tuesdays" from 9:30 A.M. to 12:30 P.M., when you can have a consultation without an appointment.

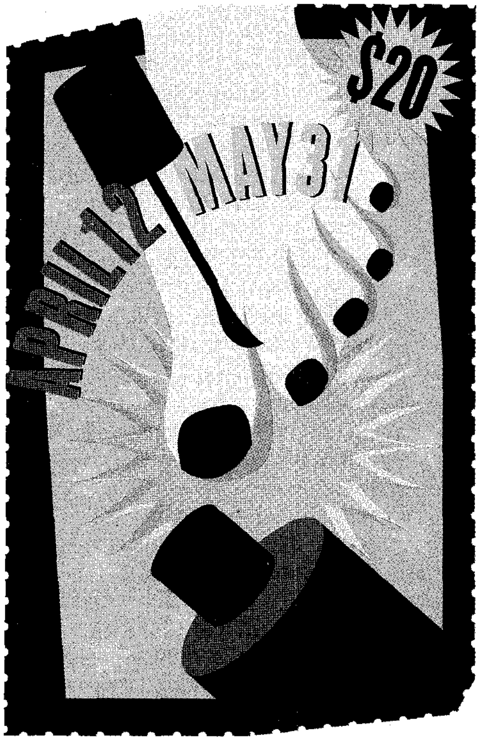
Tepper Galleries (110 East 25th Street, New York, NY 10010; 677-5300) is a downtown alternative to the uptown antiques market, and these self-proclaimed generalists encourage walk-in estimates every day of the week. HUNTER KENNEDY



SALES & BARGAINS **SHYAMA PATEL**

Fancy Footwork

No clip joints here: *Snip the coupon below for a polished pedicure and let your feet be the only ones getting* **the callous treatment.**



It's sandal season again—and only you know what lingers within your winter boots. For toes that need tending before facing the spring sun, "S&B" has your charmless corner nail-polishers beat: We've convinced the following luxury salons to give you a special $20 rate for a pampering pedicure that's usually up to $55. Mention *New York* Magazine when you book an appointment for before Memorial Day, and don't forget to bring our "coupon" (above). (And be nice: Tip at least $5.)

Away Spa•Gym, at the W Hotel, has a tea bar and a private pedicure room. For a big splurge, try Indonesian body treatments like the Javanese Lulur ($150). Coupon valid Sunday through Thursday. *541 Lexington Ave. at 49th St. fourth floor (407-2970).*

The Peninsula Spa is perched miles above the city streets in the upper levels of the swank hotel. The pedicure includes an aromatherapy soak and exfoliating foot scrub. Also try one of Manhattan's best bikini waxes ($30). Coupon valid Sunday through Thursday. *700 Fifth Ave., at 55th St., twenty-first floor (247-9300).*

Stephen Knoll Salon is a fave among beauty editors for pedicures, performed in a comfy, velvet-draped corner. For a major treat, book a hydrating 90-minute facial (from $100). Coupon not valid on Saturday. *625 Madison Ave., near 59th St. (421-0100).*

Vidal Sassoon's recently renovated uptown salon has a private, screened-in pedicure station. While you're there, get a free cut-and-color consultation. Coupon valid Monday through Friday. *767 Fifth Avenue, near 59th St., concourse level (535-9200).*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

ALWAYS A DEAL

Single File

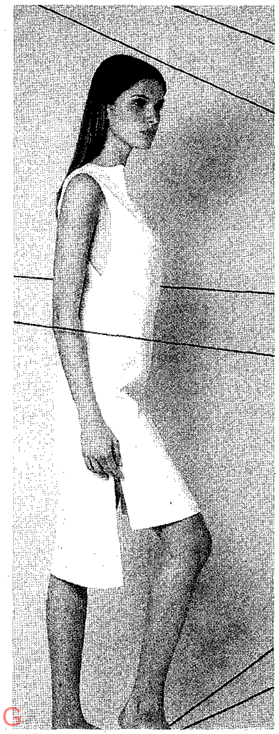
For a professional-class pedicure without leaving home, try tidying up yourself with **Bliss Spa**'s take-home tools. The Canadian "Diamancel" products (the Tweezerman of nail files) are made of nickel-coated fiberglass and surfaced with diamond chips. The sturdy (and surprisingly chic) nail files and callus scrapers are, at $26 to $48, more expensive than the flimsy drugstore kind—but they're still cheaper than a trip to the podiatrist. *Bliss Spa, 568 Broadway, second floor (219-8970); to order, call 888-243-8825.*

Picks of the Week

Badgley Mischka evening wear is often more than $4,000. At the sample sale, hundreds of styles are about 75 percent off: from $200 for a suit to $1,000 for a beaded dress to $3,000 for a bridal gown. Sizes 2 to 14. *525 Seventh Ave., near 39th St. (921-1585); A.E., M.C., V.; Fri.–Sat. 9–5, 4/16–4/17.*

Elizabeth Gillett pareos, knit tops, and silk wraps start at $115 at Saks and Barneys. Here, shrugs are from $45, wraps from $25, tube tops from $49, and pareos from $55. *237 W. 35th St., suite 304 (629-7993); M.C., V.; Thurs.–Fri. 1–7; 4/15–4/16.*

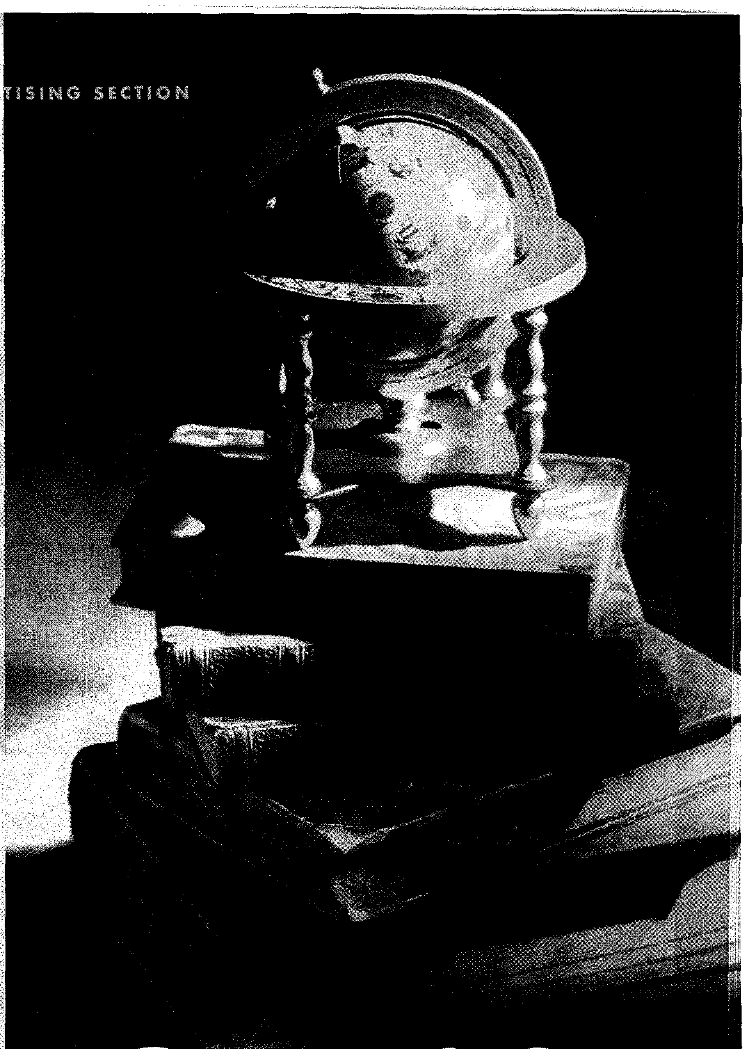
Narciso Rodriguez, Alberta Ferretti, Jean Paul Gaultier, Rifat Ozbek, and Moschino clothes and accessories are 60 percent off at Aeffe USA's sale: Dresses are $100–$1,000 (sizes 4–8); men's suits are $280–$500. *134 West 37th St., second floor; A.E., M.C., V.; Tues.–Fri. 10–6; 4/13–4/16.*



Tufi Duek, a Brazilian designer whose edgy wares (pictured, left) fly out of places like Language and TG-170, is clearing stock at 30 to 75 percent off: Tees are $32, sheer evening dresses are $218, and leather pants are $202. *530 Broadway, tenth floor (925-8277); A.E., M.C., V.; Thurs.– Fri. 10–6, Sat. noon–5; 4/15–4/17.*

Odegard's Nepalese wool rugs are up to 80 percent off: five- by eight-foot styles are from $800, nine-by-twelve from $1500. *200 Lexington Ave., Room 206 (545-0069); A.E., M.C., V. checks; Thurs.–Sat. noon–5:30; 4/15–4/17.* ■

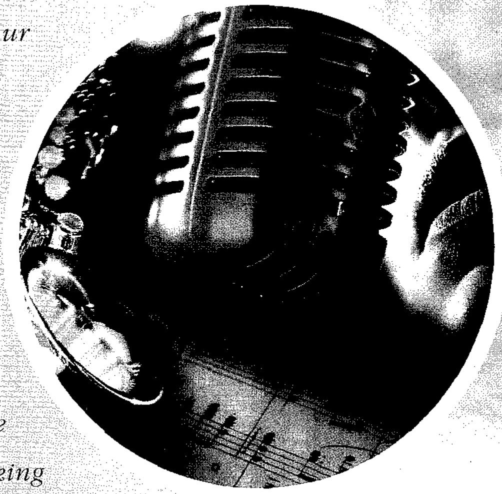
Illustration by Anton Ioukhnovets. Photograph courtesy of Tufi Duek.



HOT TOPICS

cool classes

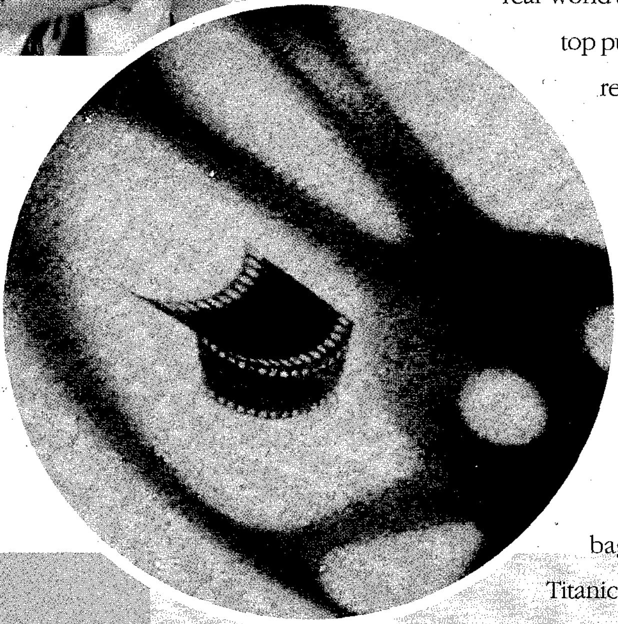
Summertime brings free time to inspire your mind, satisfy a nagging curiosity, or let loose your creative impulses–in classrooms all over the city, in cyberspace, and beyond. Learn to speak a foreign language, write anything from a business proposal to a sitcom, find out what Milton Glaser thinks of your design style, get over your fear of public speaking, bake a bagel, discover architecture through Manhattan's masterworks. Whether you're working on a degree or just having fun, you'll find what you're looking for–and things you'd never expect–right here in New York.



THE NEW SCHOOL

What began in 1919 as The New School for Social Research–a center for "discussion, instruction and counseling for mature men and women"–is today **The New School** (66 West 12th St.; 229-5600 or 1-800-319-4321) one of seven technologically up-to-the-moment divisions of New School University.

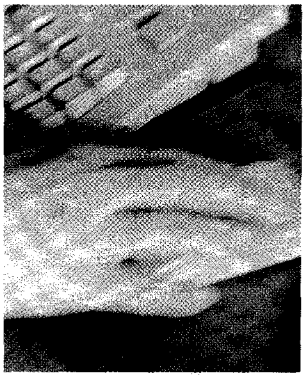
"The school is well known among adult learners for its vast range of provocative courses," says Elissa Tenny, Acting Dean. "This is an unusually rich and innovative curriculum, and students work with faculty advisors to create individualized interdisciplinary programs that can also be taken for credit toward a bachelor's degree in liberal arts. Roughly 350 people between 30 and 80 years old are working toward their B.A. here."



New School students (70 percent of whom are employed full-time) pursue some 3,500 courses that take both conventional and slightly skewed views of real-world topics–gender studies, business and management, desktop publishing, investment and financial planning, how to do research online. The celebrated writing program covers everything from fundamentals to courses in Short Short Stories, Writing from Angst, Pulp Fiction, and Hypertext Poetry and Fiction, where the computer monitor replaces the printed page. In film studies, the special attraction is a series of courses entitled Hitch, Duke, and George that celebrates the 100th anniversaries of Hitchcock, Ellington, and Gershwin, and their contributions to the way movies look and sound.

Culinary arts workshops include pasta fresca and bagel baking, a course titled The Captain's Table on the Titanic ("neither formal wear nor life jackets required") as well as field trip adventures into the dining delights of Italian food on Bleeker Street and in Bensonhurst, Indian food in Jackson Heights, and Russian food in Brighton Beach and Coney Island. And if you need a little exercise to work off all that good eating, sports programs offer such options as Getting Started in Golf and The Art of Boxing.

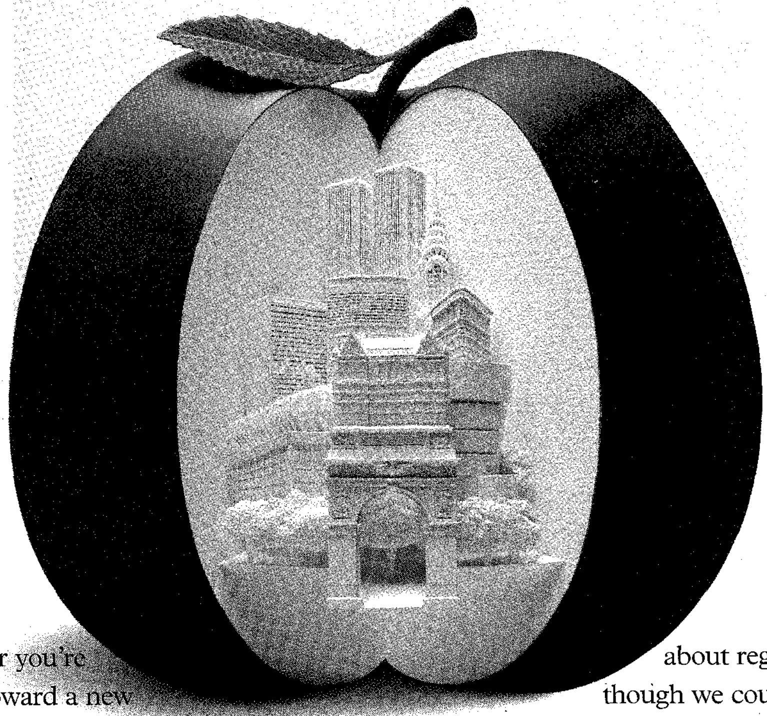
PARSONS SCHOOL OF DESIGN



The New School and Parsons' Summer Computer Intensives tap into the considerable resources of **Parsons School of Design** (66 Fifth Ave.; 229-8910) with its international reputation in the worlds of fashion (the school has outposts in the Garment District and in Paris) and the graphic arts. At the New School (1-800-319-4321), five-day immersion training

OVER 100 PROFESSIONAL CERTIFICATES INCLUDING: *Arts Administration • Real Estate Finance and Investment • Financial Planning • Sports, Entertainment, and Events Marketing • Interactive Game Technologies and Design* UNDERGRADUATE DEGREE PROGRAMS IN: *Communications Technologies • Hotel and Tourism Management • Recreation and Leisure Studies • Real Estate* MASTER OF SCIENCE PROGRAMS IN: *Real Estate • Hospitality Industry Studies • Publishing • Tourism and Travel Management • Direct Marketing Communications • Management and Systems* • OVER 30 SUMMER INTENSIVES •

YOUR FUTURE IS OUR CORE CURRICULUM.



Whether you're working toward a new degree, completing one, or simply enhancing your personal or professional goals, this is the perfect time to enroll at New York University's School of Continuing and Professional Studies. Our summer schedule features over 350 courses, as well as Summer Intensives that provide career-building knowledge in a short period of time. All classes are taught by leading faculty members, at convenient times and locations.

But time is of the essence (we're talking about registration, though we could just as well be referring to your future).

FOR A FREE BULLETIN:

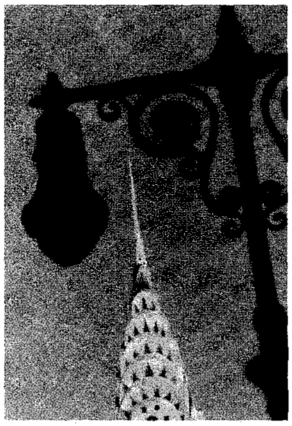
Phone: 1-800-FIND NYU, ext. 55
Fax: 212-995-3656
E-mail: scpsads@nyu.edu
Website: www.scps.nyu.edu

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and
Professional Studies

New York University is an affirmative action/equal opportunity institution. ©1999 New York University School of Continuing and Professional Studies covers Mac and PC basics, programming and networking, Web page design, and such practical courses as Welcome to the Internet, and Computers for Cowards "for the inexperienced and technically challenged."

You don't even have to go to school to go to school at The New School. There are 110 courses offered this summer by the Distance Instruction for Adult Learning (DIAL) that combine lectures, classroom discussions, and feedback from instructors and classmates–all on a cyberspace campus you can drop in on anytime, from wherever you are, via the Internet. For an interactive site tour and sample class, visit www.dialnsa.edu.

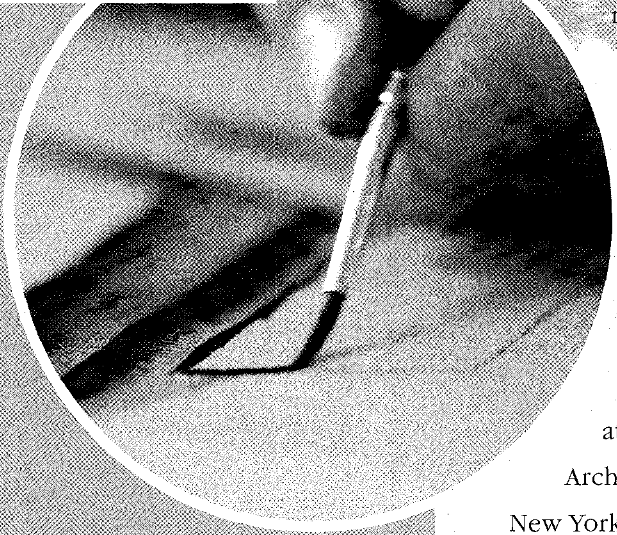
SCHOOL OF VISUAL ARTS



Cutting-edge technology including everything from advertising and computer art to illustration and photography is yours to study at the **School of Visual Arts** (209 East 23rd St.; 592-2050).

"This is a flexible, constantly evolving program that is multi-cultural, cross-disciplinary and global in its approach," says Joseph Cipri, Executive Director of Student Services.

"We create educational opportunities through which artists, educators, students, and professionals engage in the lifelong pursuit of expanding their knowledge of and contribution to the arts."



And summertime brings special programs available at no other time. The legendary Milton Glaser conducts an intensive five-day graphic design workshop. A continental breakfast and lunch are served, and each day ends with a homework assignment that is required for admission to the next day's session. The 18th annual Summer Studio Residency turns 35 private studio spaces over to painters and multimedia artists from 8 a.m. until 11 p.m. Instructors visit each afternoon. Guest artists lecture and offer critiques. The film and video program includes master workshops that feature director Peter Masterson (*The Trip to Bountiful*), cinematographer Gordon Willis (all three *Godfather* films as well as *Annie Hall* and *Manhattan*), and film editor Evan Lottman (*Sophie's Choice*, *The Exorcist*, and *Presumed Innocent*). And you can take a fresh look at the Big Apple in a course called You Can See the Architecture of the Whole World Without Ever Leaving New York City, spending your days visiting the city's hidden

ADVERTISING GRAPHIC DESIGN BROADCAST DESIGN EDITORIAL DESIGN TYPEFACE DESIGN TEXTILE DESIGN TYPOGRAPHY CAR DESIGN ILLUSTRATION CARTOONING COMPUTER ART DIGITAL DESIGN INTERIOR DESIGN WEB DESIGN CINEMATOGRAPHY FILMMAKING EDITING SOUND ENGINEERING LIGHTING DESIGN DIRECTING ACTING SCREENWRITING FILM HISTORY ANIMATION FINE ARTS TEXTILE DESIGN **SCULPTURE** DRAWING PAINTING CERAMICS PRINTMAKING PHOTOGRAPHY HUMANITIES AND SCIENCES LITERATURE AND WRITING ART HISTORY ART EDUCATION ART THERAPY CRAFT ARTS PUPPETRY MASKMAKING JEWELRY DESIGN

Pet your [illegible]

School of VISUAL ARTS

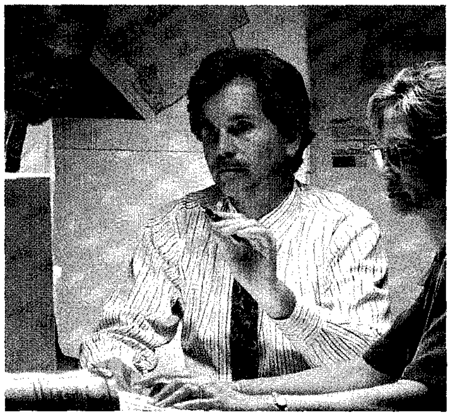
209 EAST 23 STREET, NEW YORK, NY 10010-3994
WWW.SCHOOLOFVISUALARTS.EDU

[illegible] 1-800-366-72[illegible]
FOR FREE CONTINUING EDUCATION COURSE BULLETIN

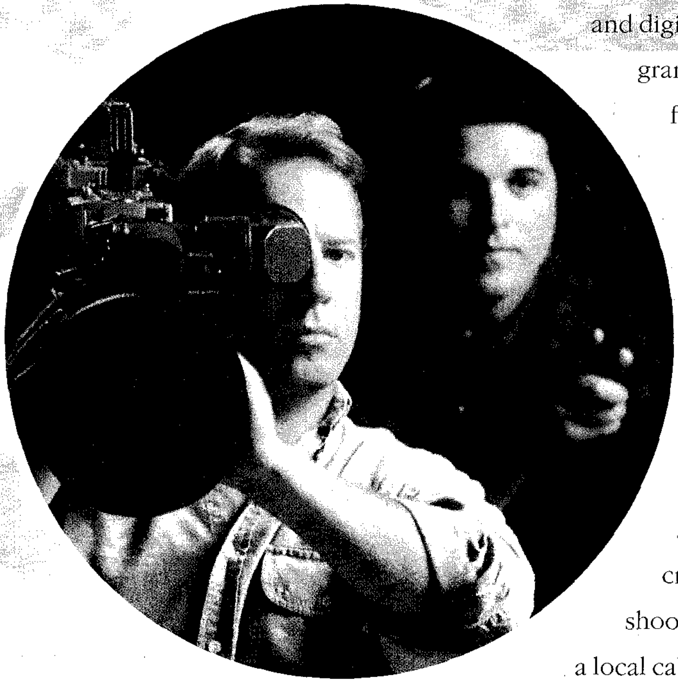
temples, pyramids, ziggurats, palaces, Gothic cathedrals, and Roman baths, as well as many fine examples of modern architecture.

NEW YORK UNIVERSITY

"Lifelong learning is now a necessity," says Gerald A. Heeger, Dean of the School of Continuing and Professional Studies at **New York University** (50 West 4th St.; 998-7080). "The forces that are transforming the workplace–new technology, organizational restructuring, demographic shifts and global competition–have made continuing education and training a necessity, not a luxury." The Summer Intensive Programs–for students Heeger describes as "people serious about advancing in their careers"–boasts courses that range from cutting-edge computer technology, creative writing and arts administration, to international affairs, public relations, sports broadcasting, and television news production.



Computer options include Internet technologies, multimedia design and production, computer animation and visual effects, interactive game technologies and design, and digital film making. The Creative Writing program is a two-week community of poets and fiction writers finding "new ways of generating and revising text."



Students in the Sports Broadcasting program learn how to write, interview, and present material from on-air veterans Ed Ingles, Marty Glickman, Bill Daughtry, Barry Landers, and Spencer Ross. In the Television News production program, students work side-by-side with professional news crews, on assignment each day to interview, shoot, write, and edit pieces on deadline for a local cable news program. Each student serves as anchor on one daily show. And students in the Public Relations program create a public relations campaign based on a case study offered by a real-world client.

THE BEST WAY TO GET WHERE YOU'RE GOING

THE NEW SCHOOL SUMMER COURSES

CALL 800 319 4321 EXT. 602 FOR YOUR FREE COURSE BULLETIN
EXPLORING A WORLD OF IDEAS
THE NEW SCHOOL
AVOID GRIDLOCK REGISTER EARLY FOR SUMMER '99 COURSES
www.newschool.edu/summer4
WRITING
NATURAL SCIENCES
MATHEMATICS
COMPUTER INSTRUCTION
RECREATION AND PHYSICAL FITNESS
CULINARY ARTS
SOCIAL SCIENCES
HUMANITIES
FOREIGN LANGUAGES
ENGLISH LANGUAGE STUDIES
COMMUNICATION
MUSIC
THEATER AND DANCE
FINE ARTS
BUSINESS AND CAREER EDUCATION

The leader in adult education since 1919, The New School offers over 1,500 credit and non-credit courses, certificate programs, Bachelor's and Master's degree programs. We also have over 100 online courses that you can take anytime, anywhere.

FOR YOUR FREE SUMMER '99 COURSE BULLETIN CALL

800 319 4321

EXT.602

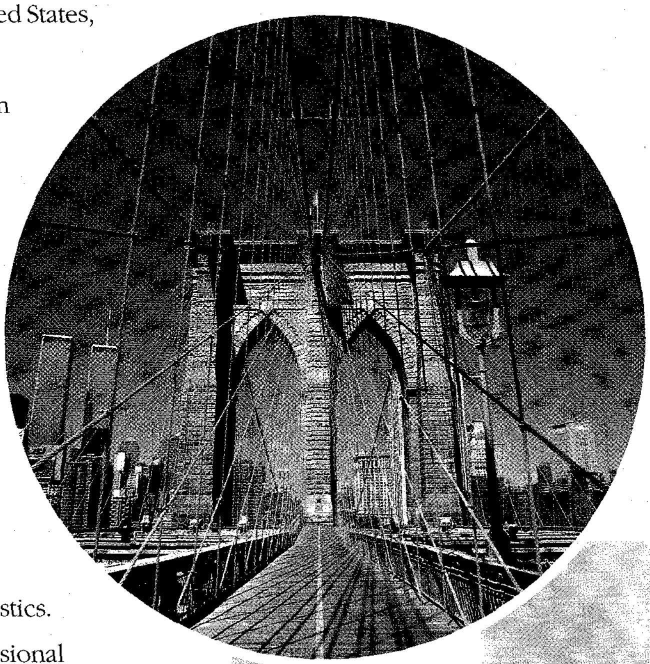
www.newschool.edu/summer4

New School University
The New School
66 West 12th Street New York NY 10011

The Summer Intensive Programs are the specials on NYU's menu of over 2,000 credit and noncredit courses, seminars and workshops that focus on the most current topics, and are designed to be immediately useful as marketable skills.

COLUMBIA UNIVERSITY

The summer session at **Columbia University** (Broadway at 116th St.; 854-2820) provides a great opportunity to take advantage of courses in 29 fields ranging from anthropology to Yiddish, including a special series of New York City-related courses–the city's architectural history, an exploration of art in medieval New York, immigration and ethnicity in the United States, and The New York Theatre Event, in which you'll write about the shows on and off Broadway and other forms of live entertainment you'll attend.



There are also studies designed to meet specific professional goals. The Business Careers Initiative, for example, helps liberal arts and engineering graduates prepare for business school or entry-level positions by filling in valuable undergraduate courses in economics, math, and statistics. The program also includes the Professional Development Seminar Series, which surveys information science with presentations on such topics as relational database design, project management, and fundamentals of business presentations.

• Perform
• Service

At Columbia's School of General Studies (1-800-895-1169), you can pursue a liberal arts curriculum structured according to your own interests, earning the same B.A. or B.S. awarded by the University's other colleges. While attending full-time or part-time, during the day or evening, you have the "curricular freedom" to move beyond the confines of a traditional undergraduate curriculum. There is a combined program in cooperation with Columbia's law and business schools, its health science center, the School of International and Public Affairs, the School of Social Work, or the School of Dental and Oral Surgery. *(continued on page 10A)*

Freeing the Tongue-Tied

You don't have to panic at the thought of public speaking to benefit from **TalkPower Seminars** (333 East 23rd St.; 684-1711) which, for the past 21 years, have helped people learn how to make the most of job interviews, speeches, even social situations.

Natalie H. Rogers, a noted behavioral psychotherapist, has created a unique mind-body solution to public speaking discomfort based on performance skills, speech crafting, and assertiveness training. Rewire your brain during 18-hour-long weekend sessions spent learning how to breathe correctly, focus thoughts, maintain concentration, and reduce the rapid heartbeat, trembling, and adrenaline rush triggered by having to speak in public.

"From the merely nervous to the basket case," says Ms. Rogers, "TalkPower exercises reduce anxiety and eliminate the thought-blocking that renders people speechless. Students master skills, step-by-step, that make for a more polished, smoother presentation. *In fact, we offer a money-back guarantee."*

TalkPower Seminars are scheduled for April 24-25, May 22-23 and July 17-18.

A GOOD CLASS IS A LOT LIKE A GOOD COMMUTE – THE LESS CROWDED THE BETTER

SMALL CLASSES. PERSONAL ATTENTION. SUMMER SESSION AT FORDHAM.

Complete your degree or advance your studies by enrolling in summer session at Fordham University. With an excellent academic reputation built on a challenging curriculum, personal attention and small class size, you will meet your goals. And small classes ensure that no matter which of the 400 courses you choose, you can always get the help you need. Plus, Fordham's reputation for academic excellence means transferring credits is easy.

With campuses located at Rose Hill in the North Bronx near the Botanical Garden and the Bronx Zoo, as well as at Lincoln Center in the cultural core of Manhattan, you'll find learning is not limited to the classroom.

For more information on summer session at Fordham, clip this ad and send in for details and our summer catalog. Or call 1-888-411-GRAD, or 718-817-4665

Please send a Summer Session catalog to:

Name: ______
Address: ______
City: ______ State: ____ Zip: ______
Daytime Phone: ( ) ______ Evening: ( ) ______

Fordham University, Summer Session Dean, 315 Keating Hall, Bronx, NY 10458

FORDHAM
New York City's Jesuit University

WHY HIDE? You can overcome your phobia about speaking in public

Natalie H. Rogers

Call For Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
Mastercard/visa/Amex
http://www.talkpowr.com/seminars

If you avoid speaking in public because of thought-blocking, rapid heartbeat, shame, panic, etc., you probably know that traditional public speaking classes will not correct this condition.

A program that guarantees remarkable change is TalkPower, a 19 hour weekend workshop that combines behavior modification with performance techniques and speech crafting. Step-by-step, a series of mind/body exercises result in FLUID PUBLIC SPEAKING SKILLS.

For the past 21 years Natalie H. Rogers, behavioral psychotherapist, former actress, and author of "Talk-Power, how to Speak Without Fear", has trained thousands of professionals to overcome a lifetime of humiliating public speaking attempts, by teaching them to speak successfully in public.

INTENSIVE WEEKEND SEMINARS—1999
Jan. 23-34—Feb. 27-28—Mar. 27-28—Apr. 24-25
May 22-23—July 17-18—Aug. 28-29—Oct. 2-3
Nov. 6-7—Dec. 4-5
Seminars held at Doral Court Hotel
39th & Lexington Ave. NYC

NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

Creative Writing Classes

GWW
Gotham Writers' Workshop®

10-Week, One-Day, and Online Classes in:
Fiction Writing • Nonfiction Writing • Screenwriting
Playwriting • Novel Writing • Poetry Writing
Memoir Writing • Comedy/Sitcom • Children's Books
Selling Your Writing • Teen Program

"*EVERY ASPECT of each class was a learning experience. It was extraordinarily well taught."*
—Graham Fuller, Exec. Editor, *Interview* magazine

For a free catalogue
Call 212-WRITERS
www.WritingClasses.com

And college graduates who have decided to apply to medical school but have taken none or only some of the basic science courses required for admission can pursue their goal via the Columbia PostBaccalaureate Premedical Program, the oldest and largest program of its kind in the United States.

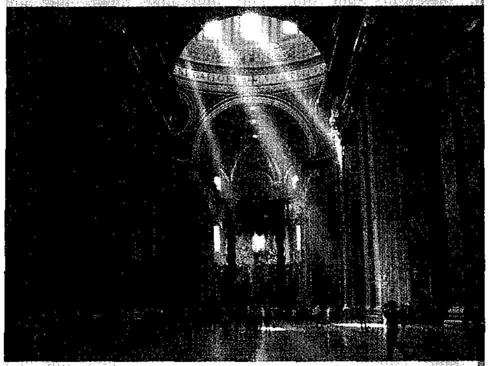
FORDHAM UNIVERSITY

No matter which campus you attend–the Lincoln Center campus on the Upper West Side, or the 85-acre Rose Hill campus across from the Bronx Zoo and New York Botanical Gardens, summer studies at **Fordham University** (Keating Hall, Room 315; 718-817-4665) express the best of Fordham's Jesuit traditions of intellectual rigor, open debate, and personal attention from a faculty in 25 major fields of study–more than 400 courses, plus programs, and institutes–at both undergraduate and graduate levels.

Studies are wide-ranging, with a distinctly contemporary edge. Business administration courses in ethics, communication skills, and entrepreneurship. Political science examinations of campaigns and elections, and a study of politics based on American films since 1945. Sociology and anthropology courses covering such matters as the social aspects of aging, contemporary issues in race and ethnicity, and the sociology of sports. A philosophical study of the ways technological change affects human values, especially issues of ecology, medical research, and questions of personal privacy and freedom. A history of America since 1945 that focuses on recent political, social, and foreign-policy trends. And a survey of art in Manhattan that includes visits to museums, galleries, and architectural sites.

FASHION INSTITUTE OF TECHNOLOGY

You can learn the garment business from patternmaking to starting your own business at **Fashion Institute of Technology** (Seventh Ave. at 27th St.; 217-7999). FIT's Competency-Based Certificate program provides students who have prior fashion education, or are already at work in the field, with the opportunity to enhance their skills in such areas as draping techniques, ladies' tailoring,



STUDY ABROAD

Here are some creative opportunities to travel and study abroad.

Fordham University's (636-6243) **Summer in Italy** is a new program of theater, dance, visual arts, and humanities, produced with a world-class team of arts organizations in Orvieto and Rome. You can take classes in Horton Technique and jazz with instructors from The Alvin Ailey Dance Center, study drawing, painting, and sculpture with staff from the New York Studio School, and take part in the Institute for Research and Experimentation in Theatre that draws on the resources of The Moscow Art Theatre and The Workcenter of Jerzy Grotowski and Thomas Richards at Pontedera.

The **Toscana Photographic Workshop**, offered by **The New School** (229-5122) sends you off to a villa in Buonconvento, near such major Italian art centers as Pienza and San Gimignano to study landscape, portraiture, photojournalism, black-and-white darkroom techniques, and color photography with an international, powerhouse lineup of professional photographers.

The School of Visual Arts (592-2050) offers painting courses with small classes and personal instruction in Barcelona, the city that inspired Picasso and Miro, and in Florence, where you'll spend half the day painting on location and the other half in a studio working under the guidance of instructors from the Academia di Belle Arti (where Michelangelo taught 400 years ago). SVA

Summer Classes at FIT

Summer...New York City...FIT. What better time and place to take a course in fashion, advertising, design, marketing, or liberal arts. FIT's summer program offers credit and non-credit classes in more than 30 disciplines in art and design, business and technology. Dormitory housing available and affordable tuition offered. Choose from two sessions: June 7 - July 8 or FIT's Summerim, July 9 - July 29. Call for a brochure or go to our website for the summer schedule. Be creative: Summer...New York City...FIT.

Fashion Institute of Technology®
A College of Art and Design, Business and Technology
State University of New York • Seventh Avenue at 27 Street, New York City
1-800-GO-TO-FIT • 212-217-7178 • www.fitnyc.suny.edu
FIT is an equal opportunity/affirmative action educator and employer.

Postbaccalaureate Premedical Program

You want to go to medical school, you have your B.A., but the only science course you've taken has been *Physics for Poets.*

We have a program for you.

Columbia University's Postbaccalaureate Premedical Program is America's oldest and best.

Discover why our graduates have an 85% placement rate in American medical schools. Call:

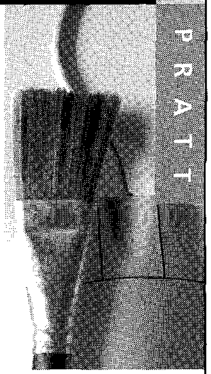
(888) 853-6340

gs_premed@columbia.edu
www.columbia.edu/cu/gs/postbac

COLUMBIA
School of General Studies

CONTINUING EDUCATION @ PRATT

Cyberspace or Studiospace: Redesign Your Career.



Are you a working professional looking for a powerful career change or are you interested in exploring your creative talents? Pratt's **School of Professional Studies** offers certificate programs in computer graphics & video animation, CAD, electronic publishing & illustration and interactive media. We also offer non-credit courses in fine arts, illustration, design, photography, career development, and more. Call now for more information and a Summer '99 catalog.

Pratt
Draw it. Build it. Make it.

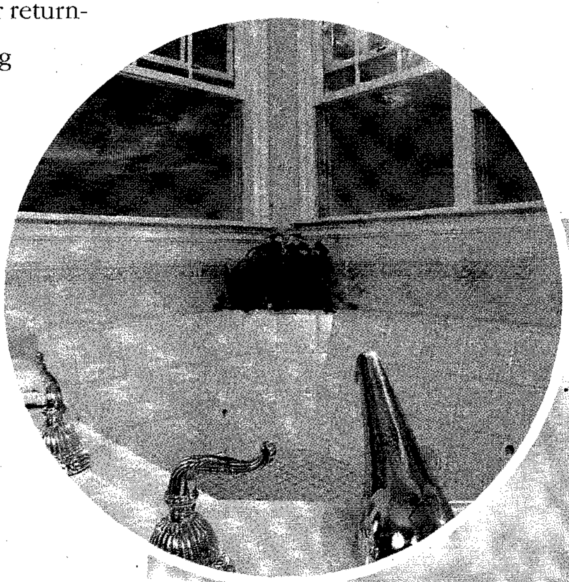
Pratt Institute
School of Professional Studies
295 Lafayette St., NY, NY 10012
(212) 461-6040 and 200 Willoughby Ave., Brooklyn, NY 11205
(718) 636-3453
Visit our website at **ProStudies.pratt.edu**
E-mail **prostudy@pratt.edu**

OPEN HOUSE AT PRATT MANHATTAN
Friday, April 23, 5:30–7 pm

leather apparel and millinery. Artists, designers and fashion industry professionals who are self-employed or hoping to become so can enroll in the Creative Enterprise Ownership (CEO) Program that covers everything from financing and money management to basic law, marketing, and publicity. The Professional Development curriculum combines instruction in image consulting, retail management, and fashion styling, with special seminars that range from business related subjects to courses for personal enrichment that help people pursue a new hobby or turn a talent into a moneymaker.

NEW YORK SCHOOL OF INTERIOR DESIGN

The Career Discovery Workshop at **New York School of Interior Design** (170 East 70th St.; 472-1500) combines lectures, an individually tutored design studio, demonstrations of drafting and computer-aided design, and field trips--an intensive two-week course designed for high school seniors, and adults contemplating a career change or returning to the workforce interested in preparing for admission to a degree program.



NYSID also offers a workshop that provides an introduction to the field of interior design, and a seminar in art and antique appraising, in addition to its roster of summer courses that range from basic drafting, mural painting and lighting to retail and residential design, and a hands-on workshop in faux finishes that includes marbling, glazing, gilding, and wood-grain effects.

AUDREY COHEN COLLEGE

At **Audrey Cohen College** (75 Varick St.; 1-800-33-THINK), students can work full-time while pursuing their studies full-time, thanks to the school's curriculum which enables students to use the workplace to complete required components of the curriculum. The college, founded in 1964, offers the Bachelor of Professional Studies degree in business and in human services.

The curriculum is "purpose-centered," with each program taking an holistic view of each of eight purposes through courses in values and ethics, self and *(continued on page 14A)*

also offers **The Art, the History and the Myths of Ancient Greece**, a three-week program where you'll visit Athens, Delphi, Sparta and Olympia, and the islands of Mykonos and Delos.

And to study architecture, art and design in Europe, join a **Pratt Institute Study Abroad Program** (718-636-3453) in Copenhagen, Tuscany, or Venice that draw upon the richness of local universities, historical sites and cultural resources.

On the **UN in Geneva Study Tour**, organized by **New York University** (998-7133), you'll be briefed by senior officials, diplomats, and key representatives of governments, non-governmental organizations, the business community, academia and the media. Topics discussed include human rights, European security, world trade, and international labor issues. *To enroll in this program for* undergraduate credit, call the program department to request an application and credit tuition schedule.

You can learn Chinese, French or Italian, and soak up plenty of local color, during programs organized by **Columbia University** (854-2820). The program in Beijing includes two four-week sessions of intensive study with a week-long interval between them for independent travel. Home base in Paris is an 18th-century building in Montparnasse, and the program includes such added studies as art history and landscape architecture. The Italian program, in Scandiano, features afternoon trips to Parma, Modena, and Mantova.

http://www.ce.columbia.edu/

Summer at
Columbia

- **SUMMER SESSION**
  Graduate and undergraduate courses
  in 29 areas of study.
- **POSTBACCALAUREATE PROGRAMS**
  The TESOL Certificate Program
  The Business Careers Initiative
  The Second-Majors Program
  The Postbaccalaureate Program in Classics

Summer I begins May 24.
Registration: May 20, 21 & 24
Summer II begins July 6.
Registration: July 1, 2 & 6

- **THE HIGH SCHOOL PROGRAMS**
  July 6-30. *Residential and commuter.*
- ***COMPUTER TECHNOLOGY AND APPLICATIONS***
  CTA classes begin May 10. Apply now!

To view an on-line catalog:
http://www.ce.columbia.edu/

To request a bulletin:
212-854-4898
Attended voice number: 854-2820
or e-mail cesp-info3@columbia.edu

There's more to Columbia than just class.
Fascinating, challenging courses taught by Columbia's distinguished faculty and eminent visiting instructors. A tranquil, 32-acre campus of handsome buildings and beautiful landscaping. Modern recreational facilities for your time outside of class. This can be your best summer ever. This is Columbia.

105 Antique Furniture and Accessories*
Lecture credits 2 • Elective • Prerequisite: 102 or equivalent
Illustrated lectures give a detailed analysis of antique furniture, porcelain, silver and glass. Topics include: French 18th century; English furniture and decorative arts from the early 17th century; Americana from early colonial through formal 18th-century regional styles.

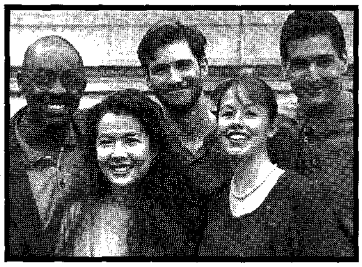
NEW YORK SCHOOL OF INTERIOR DESIGN

Planning a career in interior design? Midway between the Metropolitan Museum and the D&D Building is a good place to start.

NYSID is located near the city's major furniture and fabric showrooms, art galleries and antique dealers.

In fact, the Met is so conveniently close that, after the first session, all classes for Course #105 are held in the museum's period rooms.

170 East 70th Street • New York, NY 10021
*** To learn more about NYSID, visit us at www.nysid.edu or phone (212) 472-1500 ext. 205 for a catalog**



We wanted to finish our undergraduate degree.

We chose Columbia University.

The School of General Studies is Columbia University's college for returning students who have interrupted their education for at least one year.

We offer:

- an internationally renowned faculty
- academic, financial, and career counseling
- full- or part-time study
- day or evening classes

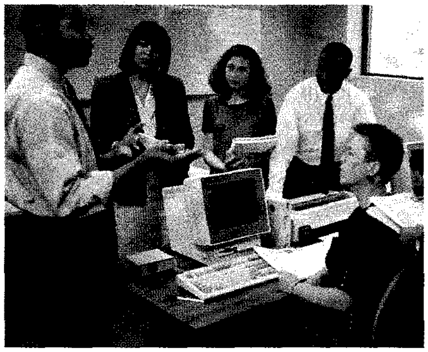
Our outstanding liberal arts curriculum will prepare you for all the challenges that await you.

Call to meet with an admissions counselor or to register for an open house.

800.893.0245

COLUMBIA
School of General Studies

gs4degree@columbia.edu
www.columbia.edu/cu/gs/



others, systems, skills, and purpose. Studies incorporate the social and behavioral sciences, the humanities, and professional studies. And each purpose class assists students in linking studies to real-world applications.

PRATT INSTITUTE

The path to career advancement in the fields of art and design runs through **Pratt Institute School of Professional Studies** (295 Lafayette St.; 461-6040 and in Brooklyn at 200 Willoughby Ave.; 718-636-3453). In the Manhattan center (in the Puck Building) the state-of-the-art Advanced Computer Applications Training Center includes certificate programs in interactive media, electronic imaging and illustration, electronic publishing, computer animation and video, multimedia for educators, and computer-aided design and visualization. Or venture beyond technology to clear your mind and free your imagination with continuing education courses in fine arts and in a program titled Proprioceptive Writing, a creative writing course practiced to music in 25-minute sessions that focuses on the experience of inner hearing. Among a variety of Brooklyn-focused continuing education courses, Pratt also features a program in cooperation with the Brooklyn Museum of Art—a behind-the-scenes look at current and new exhibitions, with lectures and discussions led by curators and noted experts in their fields.

GOTHAM WRITERS' WORKSHOP

Based on the idea that the craft of writing can be taught, even if talent cannot, **Gotham Writers' Workshop** (1841 Broadway at 60th St.; 974-8377) has devised a program of lectures, writing exercises, and critiques that accentuate the positive.

(continued on page 16A)

earLY Learners

Here are several fun and educational summer activities for kids of all ages.

Parsons Academy (66 Fifth Ave.; 229-8933) offers courses in painting, drawing, fashion design, and computer graphics for high school students, and classes in painting and drawing for kids in grades three through six. And Parsons August Art Camp answers the question of what to do when summer camp is over and it's weeks before school starts, with third through sixth graders creating projects in such media as painting, drawing, sculpture, and collage.

Columbia University (Broadway at 116th St.; 854-2820) programs helps high schoolers prep for college and career paths. Freshmen and sophomores can study reading and writing, the physical sciences, art appreciation, and American politics. Junior and senior topics include computer graphics, visual arts, and Leadership in Law, a realistic view of the legal profession. Columbia's Summer Program for High School Students in Music Performance is four weeks of private instruction for string players and pianists, master classes, ear training and performance analysis, as well as performances and rehearsal sessions of the New York Philharmonic and the Metropolitan Opera.

"Summer Live" is a series of sessions at **Fashion Institute of Technology** (Seventh Ave. at 27th St.; 217-7999) designed for high school students who wish to explore career possibilities before college. The three-week program ranges from comic book drawing to accessories design, and from TV production to merchandising.

If book reports and homework projects haven't inspired your children to enjoy writing, send them to **Gotham Writers' Workshop** (1841 Broadway at 60th St.; 974-8377) where the theory is to let them write what they want to write. Classes are organized by age group—11 to 14 and 15 to 18—and class size is limited to 18 students. You can choose between the Creative Writing Workshop and the Teen Writer's Workout, a series of private lessons. Both are also available via the Internet.

raise your
score at the shore
with The Princeton Review

SAT/PSAT
GMAT
GRE
MCAT
LSAT
Courses & private tutoring available

Daydreaming about a better college for your child? Want to jump ahead of other B-School and Law School hopefuls? Going back to school for a graduate degree?

Summer is a great time to relax, but it's also a chance to begin preparing for college and grad school entrance exams. Whether you're stuck in the city or bored at the shore, we've got classes and one-on-one tutoring tailored to both your location and your needs. Call The Princeton Review; we'll help you make this summer count.

City and vacation locations throughout metro NYC, Long Island, New Jersey and Connecticut.

better scores. better schools.
800.2.REVIEW
www.review.com

THE PRINCETON REVIEW

Focus your study on a Purpose.
Change the world.
"I did."

"Purpose-Centered Education® teaches you to walk 360 degrees around a problem. And then solve it." Master's Degree student Nadine Bruh-Schiffer, Dept. of Veterans Affairs.

The jobs in your future demand experience and the right degree. We'll give you both. Earn a Bachelor's Degree in Human Services or Business in 2 years and 8 months; a Master's Degree in Administration or an MBA in Media Management in a 1-year, 3-semester sequence. **If you've a mind to change the world**, call **1-800-33-THINK.** Outside NY metro area: 212-343-1234, ext. 5001 www.audrey-cohen.edu

Go ahead. We dare you.

Audrey Cohen College
Purpose-Centered Education®
We invented it.

NEW YORK

THE LEARNING CURVE

Sign up for continuing education and change your life by a matter of degree!

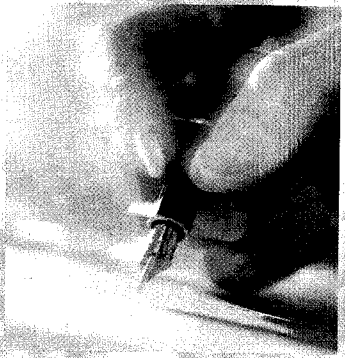
Look for the following grade-A schools in this issue of NEW YORK Magazine. To receive information, brochures, or class itineraries from one or more, just check the appropriate box(es), fill in the coupon below, and mail it to the address indicated. You can also find out more about many of the schools and programs in this section by visiting www.newyorkmag.com and clicking on "Adult Education" under "Marketplace."

1. Audrey Cohen College ☐
2. Columbia University, Continuing Education and Special Programs ☐
3. Columbia University, School of General Studies ☐
4. Columbia University, ☐ Postbacc Premed Program ☐
5. Fashion Institute of Technology ☐
6. Fordham University ☐
7. Gotham Writers' Workshop ☐
8. The New School of Interior Design ☐
9. The New School ☐
10. The New School University Summer 1999 Intensive Studies ☐
11. New York University— School of Continuing Education ☐
12. The Princeton Review ☐
13. Pratt Institute ☐
14. School of Visual Arts ☐
15. Talk Power ☐

NEW YORK Magazine
P.O. Box 10200
Riverton, NJ 08076-0200

Name ____________________
Address ____________________
City ____________________
State __________ Zip ____________
Phone (optional) ____________________

Expires June 30, 1999



Among other coures, you can work on your fiction, screenplay, nonfiction, memoir, novel, children's book, sitcom, or play writing during a one-day intensive or 10-week program, in class or online. You can even sign up for one-on-one instruction for any of the 10-week workshops, in person or online. There's even an online Writer's Lounge, where you can carry on a live conversation with other writers (without the cigarette smoke and scattered coffee cups you'd have to put up with lounging with writers face-to-face).

Beverly Hood Allen
Creative Services Director

Christy Casamassima
Editor

Bolle Design
Creative

Tom Golden
Writer

Lory Conklin
Research

FPG International
Photography

SIGN ON FOR A SPLENDID SUMMER

Talk to an advisor, request a listing of course offerings, even visit campus via the Internet. Here's everything you need to make the process easy.

Audrey Cohen College, 75 Varick St., 343-1234 Ext. 5001 or 1-800-33-THINK; www.audrey-cohen.edu

Columbia University, Broadway at 116th St. Continuing Ed., 854-2820, General Studies 895-1169 or 1-800-895-1169; www.columbia.edu/cu.gs

Fashion Institute of Technology, Seventh Ave. at 27th St., 217-7999; www.fitnyc.suny.edu

Fordham University, Keating Hall, Room 315; 718-817-4665, Summer Session bollotino@murray.fordham.edu. Summer in Italy 636-6243

Gotham Writers' Workshop, 1841 Broadway at 60th St., 974-8377; www.writingclasses.com

New York School of Interior Design, 170 E. 70th St.; 472-1500; www.nysid.edu

New York University, 50 West 4th St., 998-7080

Parsons School of Design, 66 Fifth Ave. 229-8910; www.parsons.edu

Pratt Institute, 295 Lafayette St. 461-6040; 200 Willoughby Ave.; 718-636-3453 www.ProStudies.pratt.edu

School of Visual Arts, 209 East 23rd St.; 592-2050; www.schoolofvisualarts.edu

TalkPower Seminars, 333 East 23rd St.; 684-1711

The New School, 66 West 12th St. 229-5600 or 1-800-319-4321; www.newschoool.edu
Distance Instruction for Adult Learning (DIAL) Courses, www.dialnsa.edu.
Toscana Photographic Workshop, 229-5122

PETER RAINER

Teacher's Pet

We've been through thick and thin with Drew Barrymore, and the payoff for all of us is 'Never Been Kissed,' a hack teen comedy she infuses with life.

THERE ISN'T A MOVIE ACTRESS I GET A BIGGER kick out of watching right now than Drew Barrymore. She really comes into her own in the teen comedy **Never Been Kissed**, which is the best star vehicle she's ever had. Most of the current teen-fave actresses—Jennifer Love Hewitt, Emily Bergl (*The Rage: Carrie 2*), Rachael Leigh Cook (*She's All That*)—look varnished and rail-thin; they have a glossy junior-debutante cuteness, and they're all somewhat interchangeable. (The same, in its way, is true for their male co-stars, most of whom have a prom-king sheen.) It's too early to tell whether most of these kids are real actors or just youth-pic glamour-pusses. They've only been around long enough to twinkle and pout and shriek. But Drew Barrymore, at 24, has been highly recognizable in the movies since she was a wide-eyed babykins in *E.T.* And because of her family lineage, she seems to go back much further than that. Audiences feel proprietary with Barrymore because we've been been privy to her and her soap-opera life for so long, and because she keeps bouncing back. She has the resiliency of a cherub—a naughty cherub. It's a marvelous fate that the heir to the royal Barrymore coat of arms should be this entrancing cutup who is possibly the least self-conscious actress around. She provides a link with John Barrymore, her grandfather, who also loved to be madcap. He used his famous profile as much for comedy as for romance and was perhaps the *most* self-conscious of actors.

The plot of *Never Been Kissed* is that old chestnut about returning to high school as an adult and getting it *right* this time. Josie Geller (Barrymore), a mousy whiz-kid copy editor at the Chicago *Sun-Times*, is assigned the job of going undercover at a local high school and reporting on what teens are up to. The joke is, she was out of it then and she's out of it now. As a high-schooler eight years ago, with blotchy skin and braces, her nickname was Josie Grossie. In flashbacks, we see her in choice episodes of humiliation, including the time the class stud fooled her into thinking she was his prom date and then, swinging by in his limo to pick her up, hurled eggs at her and sped away. What boosts scenes like these out of the usual teen-picture rut is an appreciation of just how pop our bad memories of high school have become. *Never Been Kissed*, which was directed by Raja Gosnell from a script by Abby Kohn and Marc Silverstein, turns the worst embarrassments of high school into sicko horror-movie scenarios—which, of course, is how we remember them now. And the kicker to this sick joke is, if we were to magically go back to high school and try it all over again, we'd *still* flop. (For anybody who has ever attended his or her high-school reunion and noted how depressingly quickly everybody falls into the old cliques, this film is no fib.)

In the beginning, trying to be cool, Josie re-enters high school wearing white jeans and a pink feather boa and big hair. It's a disastrous getup, and pretty soon her only allies are the geeky brains in the math club. In English class, she knows all the answers, and this only alienates her more, though her sensitive-souled teacher (Sam Coulson) finds himself strangely attracted to her. *Never Been Kissed* isn't out to alienate its target audience by breaking down clichés: We are once again in a familiar filmland where cool is shallow and smart is nerdy and the nerds get their revenge. (It's the template for practically every high-school movie ever made.) But at least the filmmakers are having a bang-up time playing the old standards. Certainly Barrymore is: She works up the awfulness of being ostracized with such comic brio that you almost dread her inevitable cool-girl transformation. And yet when she becomes a winner, she's just as loosey-goosey, and enchanting, as ever. Josie doesn't sell out: She may be posing undercover as a high-school student, but she's no poseur. The film's message is a sappy one—*be yourself*—but Josie makes it

Cheery leader: Barrymore (with David Arquette), finally getting it right in school.

Photograph by Suzanne Hanover/20th Century Fox.

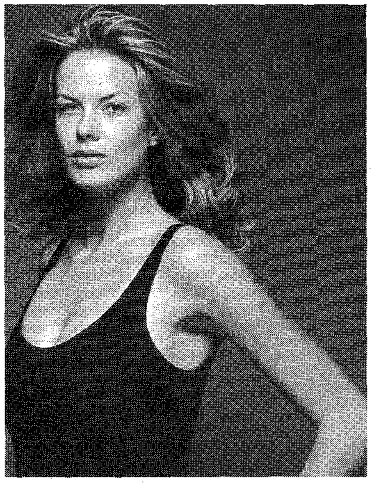
AS AN EGG DONOR,
YOU CAN GIVE
THE GIFT OF LIFE.

Seeking healthy women, ages 21-32,
to donate eggs to infertile couples.
$5,000 compensation for your time and effort.

Treatment cycle monitored at Reproductive
Medicine Associates on the Upper East Side.

For more information on being an egg donor,
please call **1 (800) 824-3123.**

REPRODUCTIVE MEDICINE ASSOCIATES, LLP
58 East 79th Street, New York, NY 10021
Associated with
The Institute for Reproductive Medicine
and Science of Saint Barnabas Medical Center
Livingston, New Jersey



Go Sleeveless Next Summer.

In the past, eliminating "batwings" or the flab that hangs from arms has meant a large operation with notable scarring.

Now thanks to new breakthroughs in liposuction techniques, we're proud to be one of the first to offer a liposuction for arms with very little surgical time or visible scarring. This is just one of the many liposuction procedures we perform with minimal scarring and maximal results.

So call for a free consultation and come see unretouched photos of the success we've had with this procedure.

And before you know it, you'll be waving your flabby arms goodbye.

Constructive Surgery℠
110 E. 66th St., New York, NY (212) 472-3300

© 1998 Office Management Systems, Inc.

respectable. She triumphs in the end by simply being who she is.

Barrymore may appear to come across as a sweet-tempered ingenue in *Never Been Kissed*, but her screen image, as ever, is more complicated than that. Her cuddliness always has an edge. What distinguishes Barrymore from the other actresses of roughly her generation—even the ones who might seem fairly similar to her, like Reese Witherspoon or Alicia Silverstone—is the undercurrent of mischief, even lewdness, in her dimpled smiles. (That pint-size voluptuary Christina Ricci shares this quality, but her impudence lacks the buoyancy of Barrymore's.) Her sweet-kid performances are heartfelt, but she's no pushover; though she may blush demurely, she's never more than a beat away from screw-you mode. She's equally convincing playing pure-souled types—as in this film, or in *The Wedding Singer* or *Ever After* or *Home Fries*—and depraved misfits, as in *Guncrazy* or *Poison Ivy* or, on TV, *The Amy Fisher Story*. She can be radiantly wholesome or radiantly wicked, and both states seem essential to her appeal.

Barrymore has never had a male co-star worthy of her (unless you count E.T.). She's also never starred as an adult in a first-rate movie. But that hardly seems to matter. The throwaway quality of *Never Been Kissed* gives her a chance to cut loose in a way that a more "prestigious" movie wouldn't. There's a scene in a nightclub where the prim Josie unknowingly eats a hash brownie and suddenly scampers onto the bandstand and boogies her heart out. For us, her joy in letting her hair down is pure oxygen. We've seen girls like Josie before, in the old beach-party movies or in John Hughes teen flicks, but never with such wide-eyed abandon. She's a moonstruck jitterbug. Barrymore pulls off the neatest trick of the year: She makes all this pop schlock *matter*.

In brief: Go, DIRECTED BY DOUG LIMAN FROM a script by John August, is one of those Sundance specials that seems to incorporate just about everything on the current Young Turk–indie-producer checklist: It has drug deals and hip chicks and lap dancing, it has cartoon violence and real blood, it has L.A. and Vegas, it has a roll-back-the-hand-of-time dramatic structure. Liman (*Swingers*) is a virtuoso talent with a knack for locating the pulse of a scene, and he's good with actors—Sarah Polley, as a chicklet set up by a narc, is especially tart. But finally, there's nothing much to this movie except a lot of funky attitude. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

CLASSICAL MUSIC PETER G. DAVIS

Witch Hunt

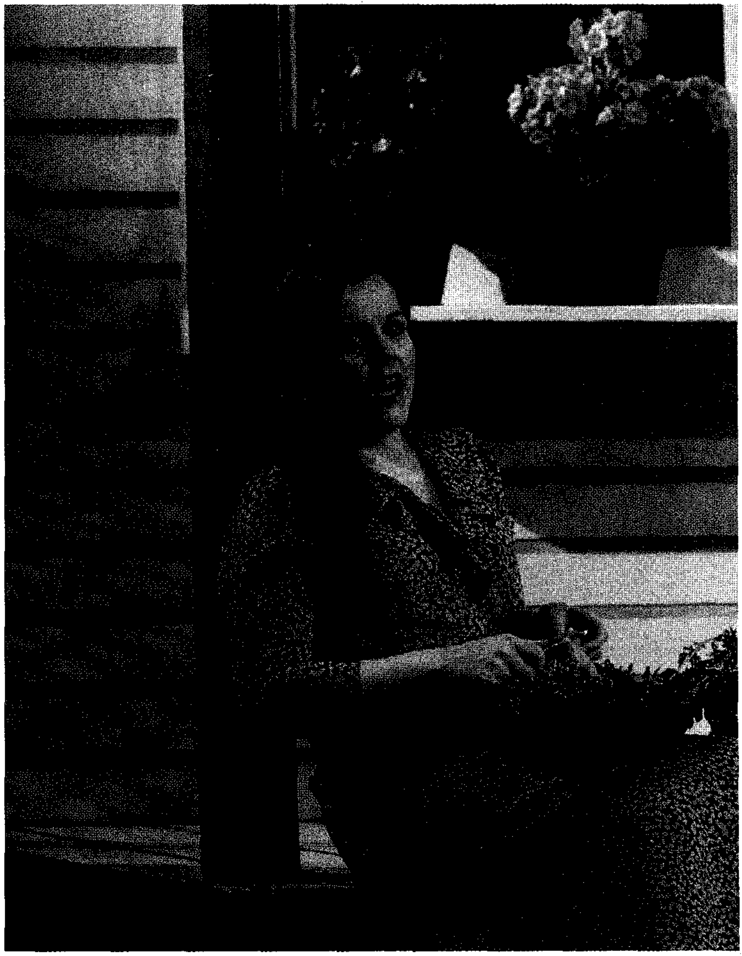
With echoes resonating back to HUAC and Salem, Carlisle Floyd's popular southern gothic 'Susannah' finally arrives at the Met—44 years after its debut.

AT THIS LATE DATE, IT'S PROBABLY POINTLESS to bash Carlisle Floyd's **Susannah**, although many still resent its success. Cheap melodrama and tawdry music, they complain. But since the opera was first seen in humble surroundings 44 years ago in Tallahassee, Florida, it has had more than 230 productions here and in Europe. Even the Metropolitan has finally bowed to the inevitable, having just imported a production first seen at the Chicago Lyric Opera in 1993. The composer was only in his twenties when he wrote the piece, and none of his subsequent operas, not even *Of Mice and Men,* has remotely approached *Susannah* in popularity. Which suggests that Floyd, instead of becoming the American Puccini, as some had once hoped, is now our Mascagni: a one-opera composer who hit the jackpot early on (*Cavalleria Rusticana*), wrote many other interesting works, but never struck gold again.

Europeans have problems with *Susannah* in part because the plot strikes them as utterly improbable. How could a beautiful, naïve young girl, even in rural Tennessee, be socially ostracized and ruined simply because the church elders spied her bathing nude in the creek? Even in the apocryphal tale on which the opera is based, Susannah is exonerated by the prophet Daniel and the elders are executed. Of course, that doesn't take into account our penchant for witch-hunts—the opera, after all, was written during the days of the McCarthy investigations, when suspicion and accusation were enough for proof of guilt. Yes, it could happen here, as any American audience that sees *Susannah* instantly recognizes. Floyd, who writes his own texts, may not have handled the subject with any great subtlety, and the opera's broad theatrics can sometimes seem stagy, but its dramatic honesty registers powerfully every time.

The score has an appealing innocence that Floyd seemed to lose as his operatic craft became more sophisticated. His ear for the rhythms of valley language is unerring, and the score is filled with the lilting melodies, square-dance tunes, and revival-meeting hymns of Appalachia—all original, by the way, and not borrowed folk material. Yet for all its attractive surface, the music remains more illustrative than truly dramatic. In this respect, *Susannah* suffers when compared to the work it most closely resembles and that was written only a few years earlier: Benjamin Britten's *Peter Grimes,* an opera with similar concerns and situations, by a composer who went on to write one operatic masterpiece after another.

The Met's borrowed production is effectively staged by Robert Falls, who elects to play down the sexual issues—the elders' repressed lust for Susannah and her rape at the hands of the Reverend Olin Blitch—and concentrate instead, often with frightening accuracy, on the opera's themes of social harassment and alienation. Michael Yeargan's stylized sets reinforce that emphasis with sharp-edged structures that evoke both a backwoods flavor and a rigid community that neither forgives nor forgets. Other productions may get closer to the characters—those at the City Opera, for example, which has been performing the work regularly since it was new—but this staging has its own integrity.



Don't you cry for me: Renée Fleming in the title role of Carlisle Floyd's *Susannah.*

Never especially electric performers onstage, both Renée Fleming in the title role and Samuel Ramey as Blitch seem rather pallid. Fleming, however, sings her two big arias with the floating, creamy tone that is her hallmark, even decorating the second with an appropriate and gorgeously placed high C. Jerry Hadley is far more comfortable these days with character roles like Sam, Susannah's hard-drinking brother, than the standard lyric-tenor repertory, and John McVeigh has a touching moment as the brain-damaged Little Bat, another of Susannah's hapless admirers. If the singers are occasionally drowned out, I would put the blame on the opera's tinny orchestration rather than conductor James Conlon. ▬

Photograph by Beatriz Schiller.

DANCE **TOBI TOBIAS**

Friends of Distinction

Mark Morris rounds up pals Yo-Yo Ma and Mikhail Baryshnikov for a pair of new works; DanceGalaxy makes its New York debut.

Tina Fehlandt, Marjorie Folkman, Mikhail Baryshnikov, and Mark Morris in Morris's *The Argument*.

A ONE-NIGHT STAND AT BAM COUPLED THE **Mark Morris Dance Group** with Morris's good buddies Yo-Yo Ma and Mikhail Baryshnikov. Ma played his cello onstage for the two New York premieres on the program, *Falling Down Stairs* and *The Argument,* and in the pit for the familiar *Rhymes With Silver,* set to a Lou Harrison score. Rarely does one hear sound as vibrant and keenly phrased as Ma's at a dance concert.

Falling Down Stairs, created originally for film in 1994, is actually part of a project initiated by Ma. This undertaking, called "Inspired by Bach," has Ma tackling the six Bach suites for unaccompanied cello, collaborating on each with an artist from a different discipline (among these a Kabuki *onnagata,* an ice-dancing team, and a garden designer). The Ma-Morris combination uses the third suite.

In his choreography, Morris seems to refer to the modern-dance pioneer Doris Humphrey and her penchant for choral movement, often enhanced by multi-level structures. Morris incorporates the prayerful, scrupulously organized, and sublimely lyrical elements that are his inheritance from Humphrey and uses risers that suggest a stairway to Heaven. His own signature is evident in the working of a far more complex musical sense than Humphrey commanded and in a very contemporary appetite for incipient chaos, which offsets the suffocation induced when the virtues of clarity and restraint are exercised with a holier-than-thou air. The costumes by Isaac Mizrahi (another chum) express Morris's mix in capsule form: The dancers are arrayed in sweeping jewel-toned velvet robes, but these are cut to reveal their wearers' scanties whenever the action heats up.

I found the allusions to modern-dance history clever, affectionate, and reverent all at once—as is typical of Morris—but, in the end, overworked. The aspect of *Falling Down Stairs* I relished most was its evocation of an early work by Morris himself, *The Death of Socrates,* in which an all-male cast in togas moved in slow motion from one evocative pose to another, flesh and soft folds of fabric suggesting molten marble. Morris wasn't the first to try *this* ploy either.

With *The Argument,* Morris takes a tack new for him—though it's a familiar one for the choreographic art. The piece depicts three man-woman couples, each pair intimately attached, and emphasizes the friction that "relationships" include. (In the past, Morris's focus has been on different aspects of love, especially the bonds of community.) Granted, Morris takes as a given the romances that brought about the pairings; he's showing us what happens *after* that first blast of unmarred bliss. Each pair exists at a different stage—and in a different kind—of alienation. One couple is likely to self-destruct for good; the others will probably manage to hold on, partly because they've accepted their intermittent disaffection as an integral part of their history.

Since this is a neatly dovetailed piece, the couples meet in passing; they even glance at change-partners-and-dance alternatives. Inevitably, though, they return, as all lovers (friendly or antagonistic) do, to that sealed-off world in which no one exists except oneself and one's "other self." Morris is so profoundly musical, one tends not to connect him with stories, but in its exploration of psyches, *The Argument* is not merely Tudoresque but almost literary (Chekhovian, perhaps, with infusions of John Updike), "about" something that dancing needs mime to help it express.

The dancers here were Baryshnikov with the wonderful Marjorie Folkman, Morris with his longtime colleague Tina Fehlandt, and Shawn Gannon with another MMDG veteran, Ruth Davidson. For the record, the lushly moving Morris danced Misha off the stage, but Baryshnikov looked to be having a bad night, his dancing unusually small, thin, and tight; the audience adored him anyway.

(continued on page 78)

Photograph by Daniel Rest.

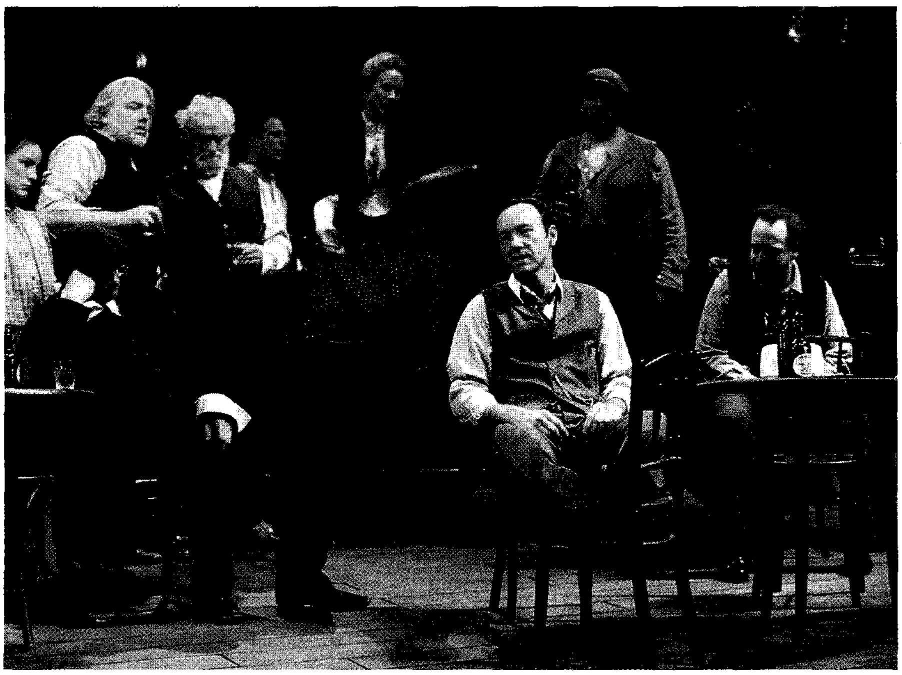
THEATER JOHN SIMON

Straight, No Chaser

From his electrifying entrance in 'Iceman Cometh,' Kevin Spacey's Hickey is ice-cold—a corpse among the lost souls in Harry Hope's bar.

WE OWE ENGLAND A LOT FOR REDISCOVERING some of our shows for us: the wonderful *Not About Nightingales* and now that absolute masterpiece **The Iceman Cometh**. And while we are on debts, let's not overlook O'Neill's debt to Ibsen: Hickey, the antihero of *Iceman*, cometh out of Gregers Werle in *The Wild Duck*. But O'Neill took Ibsen's conceit and ran with it, in his own idiosyncratic and idiomatic direction, even farther than the Norwegian.

This masterwork of American and world theater needs little more summary than *Hamlet*. You all know that it is a long but riveting play about hopeless drunks in Harry Hope's saloon downtown—or even farther down, in hell—who survive on a mix of rotgut and pipe dreams, the opium of the messes. They believe they'll someday resume the lives they've flunked out of, and they wait, like fallen angels, for the gates of Heaven to reopen. Well, a couple of them know better, and one of them merely awaits someone's approval of his projected suicide.



Soul man: Kevin Spacey, chasing down pipe dreams in a desolate dock-front dive.

What none of them wants is the truth: that their aspirations are totally delusory, and that they'll never take a step out of the artificial paradise of booze and woozy palaver. And then there is Hickey, the supersalesman, who drops in periodically to join in the factitious fun. But now something grave has happened to him, and he resolves to prod these moles out into the world to realize their pipe dreams. They fail, just as he expected they would. But the result is not what he wished for: Instead of being freed from their sense of false hope and guilt, they feel squashed; even the whiskey has gone flat. Until, that is . . .

However well you may know *Iceman*, you must see this wondrous production, staged by Howard Davies with consummate artistry. On a terrific set by Bob Crowley, magisterially half-lit by Mark Henderson, these lost sots enact a comedy-drama whose relevance extends to the soberest souls among us. The staging is splendidly pictorial and tirelessly resourceful, and the actors, including five repeaters from the London cast, perform this comic nightmare like an intoxicating dream. The 255 minutes (which include two intermissions) go by rather too quickly, but never fear: The memories will last you long enough to recoup the fairly steep ticket price a hundredfold.

The cast is, mostly, superb. Tony Danza is a trifle too obvious as the bartender-pimp, Michael Emerson tries to do too much with Willie, and Richard Riehle does too little with McGloin. But the others are just about perfect, and please pay special attention to what Paul Giamatti, Jeff Weiss, and Katie Finneran do with what could have been lesser roles. And now for Kevin Spacey.

We have had the masterly Hickey of Jason Robards in 1956. His was a poetic, charismatic, almost balletic Hickey—until the final, painful scene, all lyricism, laughs, and razzle-dazzle. Now comes the equally great but antithetical Spacey, as a Hickey who, by the time we meet him, is ice-cold, sinisterly charming, radiating a diabolic beauty. His speech sounds like the blandishments of a solicitous kindergarten teacher one moment, like distant machine-gun fire the next. On the move, he is a panther in pants; when still, a coiled cobra. His gaze is by turns encouraging, enigmatic, unendurable. It is a performance to make every nonactor want to take up acting and every actor want to give up in despair.

There is a marvelous, unjustly neglected barroom poem by Kenneth Patchen about (among other things) his mother's meeting with God: "She said it was like a

Photograph by Joan Marcus.

Getting here is easy.
(It's leaving that's difficult)

Like a great luxurious estate, the Scottsdale Princess rises out of the Arizona desert to offer guests a resort experience like no other. Oversized rooms. World class golf. A superb spa. Heated outdoor pools. You may never leave.

ARIZONA
Scottsdale Princess
FROM $525*
per person; based on double occupancy

3 nights including airfare from New York May 1 to September 9, 1999. Package includes · Daily full American breakfast · Mid-sized Alamo car rental for the entire stay · Hotel taxes

THIS OFFER IS AVAILABLE THROUGH YOUR LIBERTY TRAVEL AGENT. FOR THE STORE NEAREST YOU, CALL
1-888-382-5068

SINCE 1886
CANADIAN PACIFIC
HOTELS

OTHER SUN RESORTS CAN BE FOUND IN MEXICO: ACAPULCO PRINCESS · PIERRE MARQUES BARBADOS: ROYAL PAVILION · GLITTER BAY BERMUDA: SOUTHAMPTON PRINCESS . HAMILTON PRINCESS
CALL YOUR TRAVEL AGENT OR
1-800-441-1414 or www.cphotels.com

Contact your travel consultant for rates after September 9, 1999. Not applicable to groups/meetings. Taxes included. All gratuities additional. Rates & package were accurate at time of printing and are subject to change without notice.

fog coming over her face / And light was everywhere and a soft voice saying / You can stop crying now." That is the mood in which you'll leave this show.

THE PUBLIC THEATER HAD A CHARMING IDEA in presenting three plays *by* women mostly *about* women. Unfortunately, two of them are losers, and the third is not really a play. Thulani Davis's **Everybody's Ruby**—about the novelist Zora Neale Hurston covering, as a reporter, the case of a southern black woman who killed her white lover—is well-meaning but clunky. A play in which the protagonist sits or stands around much of the time, observing or being briefed by someone about what's going on, stands nary a chance, especially if as ploddingly directed as this is by Kenny Leon. Viola Davis is powerful as Ruby, the defendant, but Phylicia Rashad gets lost as Zora. Even Marjorie Bradley Kellogg's set manages only to increase the doldrums.

Any play that can make the magnificent actress Cherry Jones look—not bad; the telephone book couldn't do that—merely okay has to be pretty awful, which is what Ellen McLaughlin's **Tongue of a Bird** is. It concerns Maxine, a search-and-rescue pilot in mountain country, whose mother committed suicide when Maxine was a tot. She now has imaginary dialogues with her dead mother, who appears to her as Amelia Earhart floating and somersaulting in midair. She also has real, sometimes airborne, dialogues with the distraught Dessa, as they search for Dessa's abducted young daughter, Charlotte (with whom she has unimaginable dialogues), and with her headstrong but pragmatic Polish grandmother, Zofia.

These dialogues, whether real or imagined, are unconscionably tedious and pretentiously pseudo-poetic. Could *you* endure the following, even from a mother suspended above your head? "There was nothing to do but force the shining divinity of myself through a hole in the rotting bird-nested roof and down the rickety attic steps and I could hear the rusted dead bolts sink themselves behind me. And as I stood in the damp, airless room of my particular life, grace slipped my grasp like the strings of balloons," etc. No dead bolt could sink lower and deader than that.

Sharon Lawrence does gallantly by this stuff, as Miss Jones does by hers. Save for a very unpolished Polish accent, Elizabeth Wilson is a sturdy Zofia. Melissa Leo overdoes Dessa's hysteria, but Julia McIlvaine amazes as Charlotte, whichever part of Rachel Hauck's provocative set she pops out of.

In **2.5 Minute Ride**, Lisa Kron monologizes mainly on three subjects: her trip with her aged father to Auschwitz, where his parents perished; her family's yearly excursions from Michigan to an Ohio amusement park to gorge themselves on the food while indulging her father's passion for roller coasters, especially the new and scary eponymous ride; and her brother David's wedding at the Seaview Jewish Center in Canarsie to Shoshi, a Brooklyn girl he found on the Internet. Subsidiary subjects are Kron's happy life with her companion, the Catholic Peg, and her friendships with Elizabeth, a young Dutchwoman who drives her and Dad to Auschwitz, and Mary, a videographer who eternalizes the Kron family shenanigans on tape.

A monologue should play better than it reads; with this one, it's the reverse. Partly because of the device of pretending that the show is an illustrated lecture, except that the slides are just blank white light in different shapes, singled out by Kron's laser pointer and commented on as if they were for real. This is funny a couple of times, and excruciating thereafter. And partly because Kron, a member of the performance group the Five Lesbian Brothers, is not appealing enough to carry off the show, whose bits are bigger than the sum of its parts. Her play would profit from being narrated by someone else, preferably David Hare. Even if most roller-coaster rides do last merely 2.5 minutes, I would find such a ride a gyp, and so might one feel about Kron's considerably longer one.

IF YOU'RE IN THE MOOD FOR A DELIGHTFUL, old-fashioned, well-made play, look no farther than Joan Vail Thorne's **The Exact Center of the Universe**, produced by the (very different) Women's Project. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple (actually Appleton, but either way the apple of her eye), whom she just about turned into a sissy, until he meets two extraordinary young women.

I can't tell you more about this fragile and aromatic play, except that Vada and her coevals Enid and Marybell like to play canasta and gossip in a tree house, and that Vada's late husband . . . but I mustn't tell you that either. What I can tell you is that under John Tillinger's sympathetic direction *Center* tickles with its juicy dialogue and zesty characters. The performances of Bethel Leslie, Marge Redmond, Tracy Thorne, and Reed Birney couldn't be more flavorous, and, as Vada, Frances Sternhagen is good enough to eat. In fact, the whole thing leaves you with a distinctive taste in your mouth—something like dining at your favorite, cozy neighborhood restaurant on a night when the chef surpasses himself. ▬

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

TELEVISION JOHN LEONARD

Unborn, Again

ABC's 'Swing Vote' predicts a future in which Roe v. Wade has been eviscerated, leaving the Supreme Court to grapple with the consequences.

IN THE NEAR-FUTURE AMERICA OF **Swing Vote** (MONDAY, April 19; 9 to 11 P.M.; ABC), a conservative Supreme Court jettisons *Roe* v. *Wade*, leaving each state in the pluribus union to write its own abortion law. In Alabama, this means a murder conviction and the death penalty for any pregnant woman who chooses to abort—more specifically, for an unmarried middle-class African-American lawyer who has made herself the extreme test case. Never mind the cumbersome appeals process; the country is tearing itself apart in a clash of bodies and symbolic pep rallies on the streets, and of competing magics of guerrilla theater and doctored spin for the mirrors of the media. A divided court must go into emergency session to establish guidelines. And since its leading consensus-builder has retired to a hospital bed, the newest associate justice, a moderate Republican trial lawyer appointed by an anti-abortion president, ends up in the hottest seat.

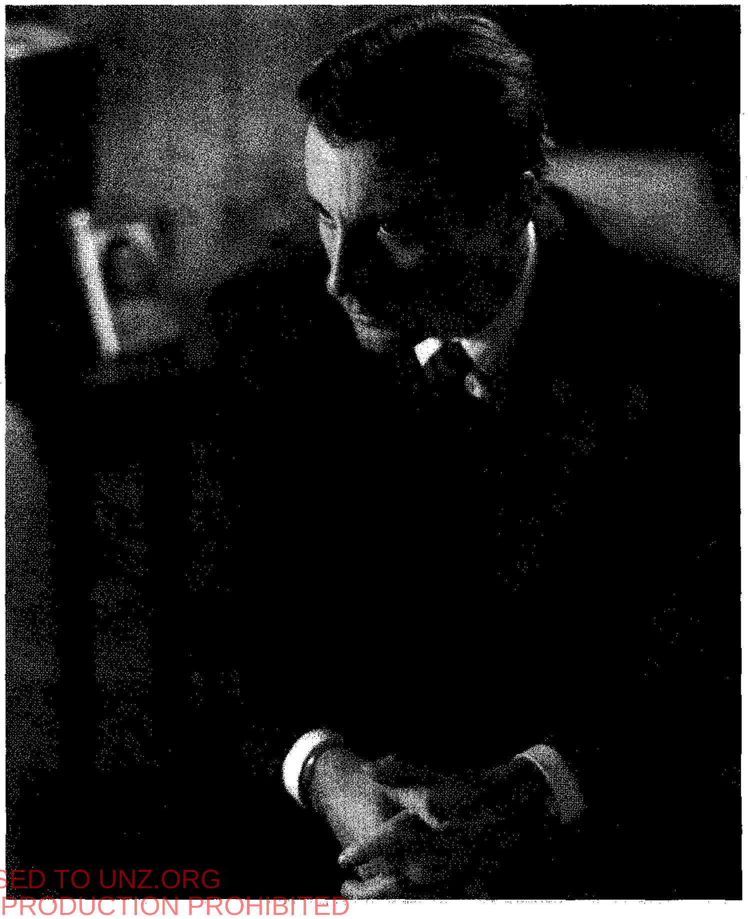
Thus, of all people, Andy Garcia will decide whether LisaGay Hamilton lives or dies, after he has knocked heads with robed brethren Harry Belafonte, Kate Nelligan, Ray Walston, Robert Prosky, James Whitmore, Bob Balaban, Albert Hall, and John Aylward, not to mention Margaret Colin as Andy's wife, at home with their adopted daughter, and Milo O'Shea in his hospital deathbed, still politicking with his eyebrows. Not the least of *Swing Vote*'s virtues is its demystifying of the Supremes—the ultimate American committee, with nine pairs of eyes on the main chance, the good opinion of posterity, the Constitution, and the clock.

But if you expect a review of *Swing Vote*, directed by David Anspaugh from a script by Ron Bass and Jean Rusconi, that doesn't discuss the court's decision, so as to preserve the narrative suspense for your supine viewing pleasure, you should stop reading. (You might also seek some counsel from a doctor or a clergyman about your addictive "entertainment" habit.) In the poisoned context, it is a surprising TV movie for a major network. While on just about every other important social issue, from domestic violence to homelessness to racism to homophobia, television has gotten braver since the fifties, on abortion, with exceedingly rare exceptions to be noted in a minute, it's been in steady retreat since a pro-choice episode of *The Defenders* in 1963. But *Swing Vote*, however slick and brisk, can deliver on its promise only after stacking the dramatic deck.

Thus this TV-movie court assumes the morbidity of *Roe* v. *Wade*. Only Hall and Belafonte, the two black associate justices, dissent from the stampede, and only Belafonte is permitted 60 seconds to say something about "bargaining away" a freedom. All the other justices, on a sliding scale from an absolutist Aylward to a pragmatic Walston to the honest broker Andy, are just trying to make a done deal go down easier. This despite the fact that Nelligan, the only woman on the court, admits to having had an abortion herself when she was 16. And though Hamilton gets her two-minute say on behalf of women across all class and color lines, it is nothing like the passionate aria allowed to Michael O'Keefe, the "Martin Luther King of the pro-life movement," whose eloquence improves on anything ever heard from Ralph Reed. Mention is barely made of firebombed abortion clinics, or of the murder of doctors and nurses, but such terrorism seems to have had the same desired effect as the assassination of Rabin had on the Mideast peace process. Since almost everybody in *Swing Vote*, including both Andy's wife and the biological mother of his adopted child, agrees that abortion is wrong, the Garcia compromise comes as a relief only because it isn't as one-sided as the movie itself led us to believe that it would be.

This compromise is less an opinion than a policy statement. Two "rights"—of a fetus to maturity and of a woman to the privacy of her own body—are in permanent conflict. So split the difference: "We are human; we are imperfect." Abortion, even though it's a bad thing, will be permitted during the first twenty weeks of pregnancy, and not thereafter, except when the health of the mother is at risk, but only after notification of parents, mandatory counseling, a 72-

(continued on page 78)



Justice, justice: Andy Garcia is the newest Supreme Court associate, in *Swing Vote*.

Photograph by Randy Holmes/ABC Television Network.

RESTAURANTS HAL RUBENSTEIN

Bland Ambition

Belgian cooking is New York's unlikeliest new foreign fad since the work of Jacques Derrida. Will it catch on? Stranger things have happened.

WHEN WAS THE LAST TIME YOU CAME home, plopped your Prada computer case on the Barcalounger, turned to your beloved, and said, "You know, honey, I'm just dying for some Belgian food. How's about you?"

Considering the relentless invocation of Audrey Hepburn as one of this century's high-water marks of style and taste, what could be more appropriate than gorging on the grub of her homeland? Could any opportunity offer a more fitting excuse to wear that little black dress? Besides, almost every other country's cuisine has already had its moment on the front burner.

And yet, widespread popularity has proved elusive for Hepburn's home cooking. No Food Network chef regales us with tales and recipes from his latest eating binge in Antwerp. Sure, Café de Bruxelles has been a Village outpost forever, but talk to any regular, and invariably (and unfairly), the first thing he rhapsodizes over is the French fries. Waterloo Brasserie opened like cannon fire two years ago but instantly became known as much for its inconsistency and extensive waiting times as for its mussels. *Zagat* lists three other Belgian restaurants in New York. Not exactly the makings of a culinary juggernaut.

A brew for all seasons: You can order 30 different kinds of Belgian beer at Markt's 60-foot bar.

Yet within days of its opening, **Markt** was as hopping as a free Lauryn Hill concert, and rarely has a new restaurant immediately attracted such a disparate clientele. The mahogany-filled, handsomely utilitarian, Stickleyesque beer hall is consistently brimming with folks from downtown, uptown, the Five Towns. Suits stand three deep at the 60-foot bar alongside lounge lizards, while couples of various persuasions, big families with little kids, and lots of aging club kids (looking a bit stunned, since they thought they alone ruled the meatpacking district after dark) are all seated and served with no detectable favoritism.

Even more unusual is that each diner seems to have a different-shaped beer glass. Markt serves 30 brands of Belgian beer, each with its own chalice, and the cheerful staff insists on fetching you a different mug to go with every new bottle. In fact, good luck trying to hold on to the same glass. You may think it doesn't matter. To Belgians, it does. And it's precisely because Markt is so faithful to its origins (even the furniture, fixtures, and sea salt come from across the sea) that this welcoming, energetic, and well-priced tavern may still fail to be the flash point for any oncoming trend.

For more than a decade, New York palates have been sensitized to relish extremes. A diet studded with kimchee, red-pepper flakes, wasabi, chutneys, hot mustards, and a myriad of chilies has led us to expect that each first mouthful will be the start of something big. But if this is what you've come to crave, you shouldn't be shopping in this Markt. For though the multitiered platters of fresh seafood will delight anyone who automatically dives into a raw bar, the pervasive flavors of Markt's prepared food may prove shockingly tame, with sauces too uncomplicated to satisfy feisty desires. The management calls the fare "bistro," a word that means one thing in Europe, too many things in America. However, it makes more sense to categorize Markt's offerings as what the English call pub food.

For example, forget Mr. Van Damme. Here are some real mussels from Brussels, big, juicy, and available four ways: in Hoegaarden, a citrus beer; in white wine and a little pepper; in light cream with fennel; or with sea salt and vegetables. The menus of more expansive chefs would combine all these ingredients into one bowl, not a trio of them. Yet each is a fine dish, though none is a

Photograph by Steven Freeman.

Before Planning Your Big Event, Come to Our

NEW YORK

presents

City Weddings

THE BIG EVENT

An Exclusive Bridal Fair

See and sample everything you need to create the wedding of your dreams—bridal fashions, jewelry, food, wedding venues, music, honeymoon destinations, and more.

Tuesday, May 25
6-8 p.m.
The New York Palace
455 Madison Avenue
(between 50th and 51st streets)
second level

Tickets are $25 in advance and $30 at the door. Space is limited. To register, please send a check payable to NEW YORK Magazine:

NEW YORK Magazine
The Big Event
c/o Creative Services
444 Madison Avenue
New York, NY 10022

Checks received after May 18 will be held at the door.

Consultations, bridal fashion previews, honeymoon destination options, sampling, prizes, ocktails, hors d'oeuvres, and everything you need for the perfect wedding—except the groom.

NEW YORK
Palace

bread sopper. However, these broths were never designed to stand on their own.

Markt's menu is the gastronomic version of chic simple. When it states that a Liégeoise salad is bacon, string beans, onions, and red bliss potatoes, that's it. It's the quartet's freshness, not its embellishments, that makes the mix so ingratiating. A sizable portion of sweet lobster has nothing but tomato confit and some sesame-seeded avocado for competition. If you long for Markt's ham hock in an oddly smoky pea-and-asparagus soup, the coriander-and-leek-infused bouillon with mussels should charm more. Tomato-and-gray-shrimp soup is advertised as "the one and only." Okay. Compared to what? It's light and pleasant, but the gray-shrimp croquettes could be mistaken for dense dinner rolls.

Waterzooi is stew done gently, available three ways: chicken and vegetables in chicken stock with cream; monkfish, lobster, and vegetables in lobster stock with cream and herbs; fish du jour and seafood in fish stock with cream, herbs, and vegetables. Daniel Boulud may not be losing sleep over this lack of diversity, but the kitchen evidently has no problem sticking with what works. Nor should you. There's a lovely lobster in fennel and cream; fine unadorned roast halibut with cauliflower purée; salmon roll that could have been swimming half an hour ago; and seared skate so tender you may not miss the usual capers, quince, or shiitake-dust crust. Of the two meats, the lamb is leaner than the steak, though its mustard crust seems to be participating only with great reluctance.

Airiness and dessert together are not part of our American heritage. So crêpes and bavaroises will probably not initiate any thoughts of emigration, but Belgians do have one great flag waver in this category: Callebaut chocolate. To this palate, it's far more lusciously intense than Valrhona. The house pours the stuff on vanilla ice cream, turns it into chocolate torte, and swirls it into mousse. These treats could be worth franchising, but a Markt will probably not be opening at a mall near you anytime soon. All the more reason to venture over to 14th Street for a mug of Rodenbach and a clean break from your usual red-curry shrimp and Singha or chiles rellenos with Dos Equis. Look how we fell for Audrey Hepburn. Who knows? That tomato-and-gray-shrimp soup may be next.

Markt, 401 West 14th Street (727-3314). Dinner, daily 5:30 P.M. to 1 A.M.; brunch, Saturday and Sunday 10 A.M. to 4 P.M. Appetizers, $5 to $12.50; entrées, $16.50 to $24; all major credit cards. ■

Hal Rubenstein's 1997–99 reviews are available at **newyorkmag.com**.

Tobias *continued from page 72*

PRECEDED BY THE USUAL FLURRY OF INTERviews, **DanceGalaxy**, a chamber-size classical-ballet company, made its New York debut at the Joyce. The young, fourteen-member group is run by Judith Fugate, for many years a principal dancer with the New York City Ballet, and her husband, Medhi Bahiri (Houston Ballet, Boston Ballet, nomadic guest artist). As recorded in print, the pair's explanation of its mission is not very consistent, and the onstage illustration of it—despite occasional felicities—did little to make the premises of the group convincing.

One purpose of DanceGalaxy, apparently, is to bring classical ballet to small venues, to audiences that the major troupes fail to reach because of the astronomical cost of touring. Like it or not, though, classical ballet at its truest requires grand opera-house scale. Yes, a *taste* of classical dancing can usefully be offered by a small troupe. But that provision has been made for decades by ad hoc groups of performers from major companies in their off-season and by official extensions of such troupes, using dancers in the halfway-house stage between the studio and professional life.

Fugate and Bahiri, however, want something more stable than the ad hoc stuff (which their present troupe springs from). And they're interested in the very opposite of giving apprenticeage dancers stage experience. They hope to extend the performing careers of people like themselves, who, after a couple of decades' service, begun in their mid-teens, are beyond the youth considered (cruelly but correctly) suitable to classical ballet's exorbitant athletic demands. Now, the physical and emotional wisdom of veteran dancers is undeniable, but it is probably best rechanneled into work suitable for the mature body, a fact that has been recognized by no less an artist than Mikhail Baryshnikov.

A third desire of the DanceGalaxy founders is that their performers find—and project—pleasure in their dancing, big-time classical ballet having grown so obsessed with technique, it has transformed its practitioners into phenomenal machines. I, too, bemoan the current lack of "soul" on the ballet scene, but I'd suggest that to evoke this human quality, Fugate and Bahiri upgrade their repertory. Both dancers and audience deserve more resourceful material than ersatz-classical flash and fluff (Michael Smuin), pretentious postmodern rage (William Forsythe), sappy flesh-to-flesh coupling (Dennis Wayne), and a jazz ballet (Ginger Thatcher) that spends nearly half an hour screaming "Help me!" to Twyla Tharp. ■

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

Leonard *continued from page 75*

hour waiting period, and a written statement of intention. Under no circumstances are women to be criminalized for their choice. On the other hand, the individual states are to be held responsible for the welfare of all those children who are born "unwanted and unloved"—half a million of them in institutions and foster care, of whom only 32,000 ever get adopted. This is going to mean a lot of work, but so Garcia has decided for a majority that increases as he speaks.

And surely this is some relief. We must all wish to live in a world where no one needed an abortion because foolproof contraception was available and all children, anyway, were loved and cared for, instead of a world where children themselves are having children—usually sired by men who are no longer children—for whom moralizing ideologues don't have time, money, or affection, so busy are they caring more about abstractions like prenatal sentience than about the kids already dying on the installment plan in the streets of our imperial cities. So good for Andy and good for ABC.

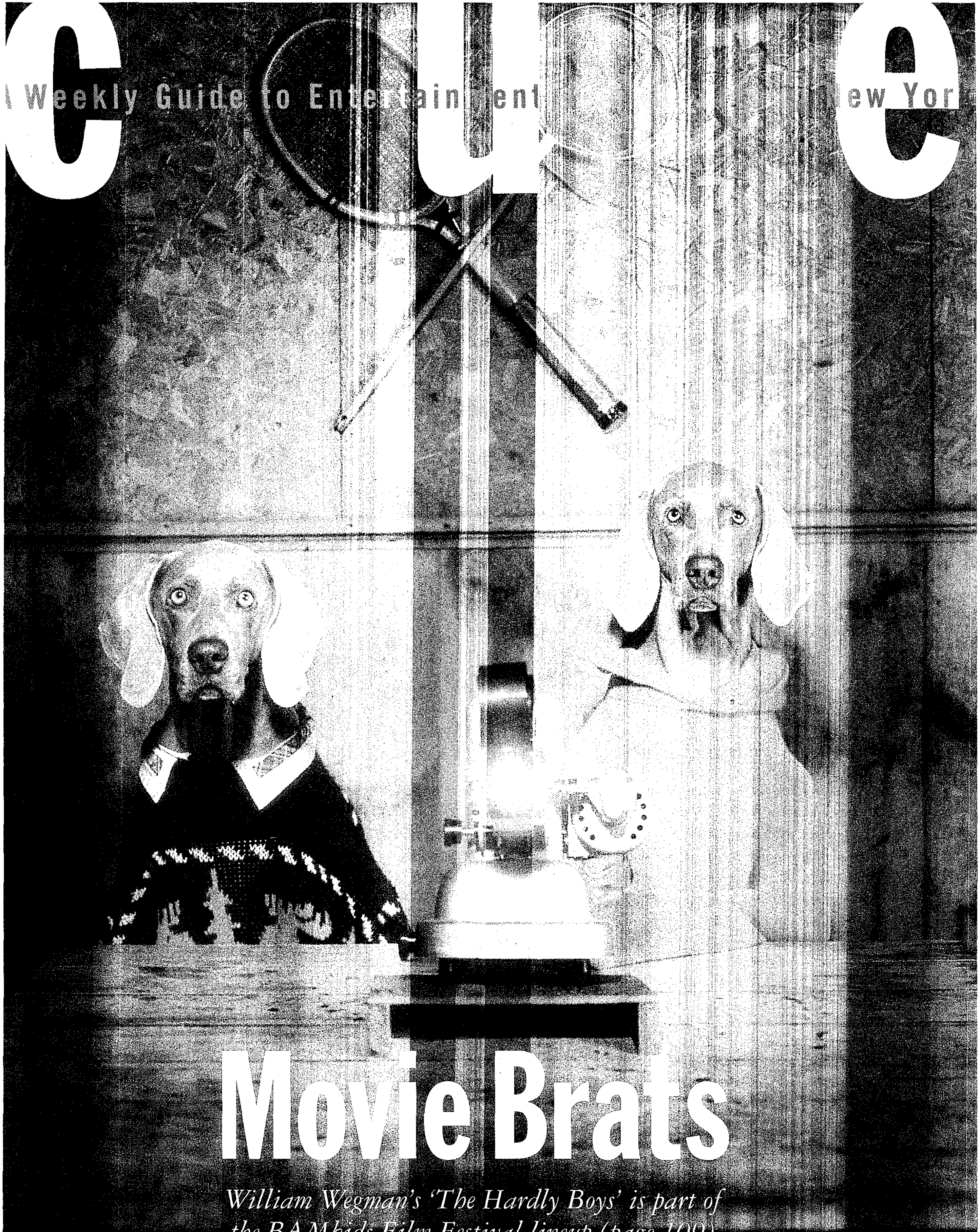
But has it been only a decade since Holly Hunter was a Supreme Court case in NBC's TV-movie version of *Roe* v. *Wade*, reminding us that 2,000 American women died every year from illegal abortions before Norma McCorvey, whereas in 1985, only three did? And that film was itself a network exception from which ad agencies fled in droves, even though it cracked the Nielsen top 10. To be sure, there was a mid-seventies *Maude* abortion shortly after it became legal. And episodes of *Cagney & Lacey* in 1985, *The Trials of Rosie O'Neill* in 1990, and *Law & Order* in 1991, all three about protests at abortion clinics that turned violent, permitting us to "debate" the issues. And any number of pregnant women on the small screen almost always affirming their right to choose, and usually pretending to think about a D&C, but invariably deciding not to. Including, of course, Murphy Brown.

By 1992, however, when Joan Micklin Silver cast Sissy Spacek as Sherri Finkbine, the host of a *Romper Room* children's TV show who decided in 1962 to have an abortion after finding out that the tranquilizers she'd been taking were thalidomide, *A Private Matter* had to blush unseen on HBO premium cable. Just look where we are now—having scientized, parsing trimesters; having theologized, counting "souls" like crazy Gogols—waiting around for a deliverance by technology (the French pill) or a Message from Garcia (the latest in a long line of men who know best). ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment in New York



Movie Brats

William Wegman's 'The Hardly Boys' is part of the BAMkids Film Festival lineup (page 109)

art **90** bars **104** concerts **105** dance **105** kids **109** the mix **106**
movies **80** nightlife **102** online **108** restaurants **95** sports **107**
television **106** theater **86** the written word **106**

movies

Hitchcock...*Hideous Kinky*...New British Cinema

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He may try to wriggle out of his fate, but it's bigger than he is. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted, all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CC Village East; Clearview's Chelsea; Clearview's 59th Street East; BAM Rose Cinemas.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. It's like learning a new scam. De Niro is quite funny; comedy seems to rejuvenate his actor's instincts. Crystal is unduly dour. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; UA Criterion; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *CC Village East; UA Criterion; Clearview's First & 62nd St.; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside; UA Crossbay II; Atrium; UA Movies at Staten Island.*

Blood Guts Bullets & Octane—Against their better judgment, two down-on-their-luck used-car salesmen agree to take care of a red convertible for two days for $250,000. Written by Joe Carnahan. (1 hr. 27 mins.; NR), *Clearview's Waverly, Clearview's 34th St. Showplace.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. (1 hr. 28 mins.; PG) *CC Village East.*

★**Cookie's Fortune**—Robert Altman's latest, set in small-town Mississippi, is a pleasingly shaggy parody of southern gothic. You keep expecting it to drop a few octaves, but it never does; it's Delta pop that never becomes Delta blues. Still, this is not such a bad thing. Altman's feints and throwaways are very easy on the eyes; he shows off his townsfolk, played by the likes of Glenn Close, Liv Tyler, Patricia Neal, Chris O'Donnell, Julianne Moore, and Ned Beatty, with wiggy affection. The film is a goosey little jape, and it's crowned by a performance by Charles S. Dutton, as a man fingered for a phony murder rap, that's perfection. He has such an easygoing comic grace that he practically dances the part. (Rainer; 4/12/99) (1 hr. 58 mins.; PG-13) *CC Angelika Film Center; Clearview's Chelsea West; Clearview's Beekman; Lincoln Plaza Cinemas; Pavilion; UA Movies at Staten Island.*

The Corruptor—An idealistic NYPD cop learns how power has corrupted his superiors. Starring Chow Yun-Fat and Mark Wahlberg. Directed by James Foley. (1 hr. 51 mins.; R) *Loews Village; Loews State; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

Cruel Intentions—Teenage step-siblings make wagers regarding the sexual conquest of two innocent prep-schoolers. With Sarah Michelle Gellar, Ryan Phillippe, and Reese Witherspoon. Directed by Roger Kumble. (1 hr. 37 mins.; R) *UA Criterion; Linden Boulevard Multiplex.*

Dancemaker—A documentary about choreographer Paul Taylor and his dance troupe. By Matthew Diamond. (1 hr. 38 mins.; NR) *Screening Room; BAM Rose Cinemas.*

The Deep End of the Ocean—Michelle Pfeiffer plays a mother whose 3-year-old son is kidnapped and then, nine years later, reunited with her in this uneven, affecting drama directed by Ulu Grosbard. It's essentially a superior example of a TV movie-of-the-week on the big screen, but Pfeiffer's performance gives it real resonance, especially in her early scenes, when she seems practically zombiefied with grief. It's one of the most harrowing portrayals of heavy depression ever put on film. Later, when Beth becomes a valiant archangel and the film takes on the Big Issues, the meaning of family, and all that, it loses its force. Treat Williams plays her straight-arrow husband who just wishes his storybook family could stay intact. As their troubled older son, Vincent, Jonathan Jackson scores in a couple of key scenes with Pfeiffer. (Rainer; 3/22/99) (2 hrs. 28 mins.; PG-13) *UA Gemini.*

Doug's First Movie—The animated story of a boy's quest to save the local monster from certain death. (1 hr. 17 mins.; G) *CC Village East; Clearview's*

Opening
Songs of Love and Devotion

France's fastest-rising star in Hollywood, the lovely Virginie Ledoyen (soon to be Leonardo DiCaprio's love interest in *The Beach*), stars and sings in the modern musical *Jeanne and the Perfect Guy*. Ledoyen plays an optimistic receptionist who skips from boyfriend to boyfriend (like Frédéric Gorny, below) until she finally meets the man of her dreams (Mathieu Demy, the ogle-worthy offspring of Agnes Varda and Jacques Demy). After she wins him over, though, she finds out he's dying, and the bittersweetness begins. The film opens April 16 at Quad Cinema.

'Cue' cover photograph by William Wegman from *The Hardly Boys.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.

Chelsea; CC Sutton; Guild 50th Street; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

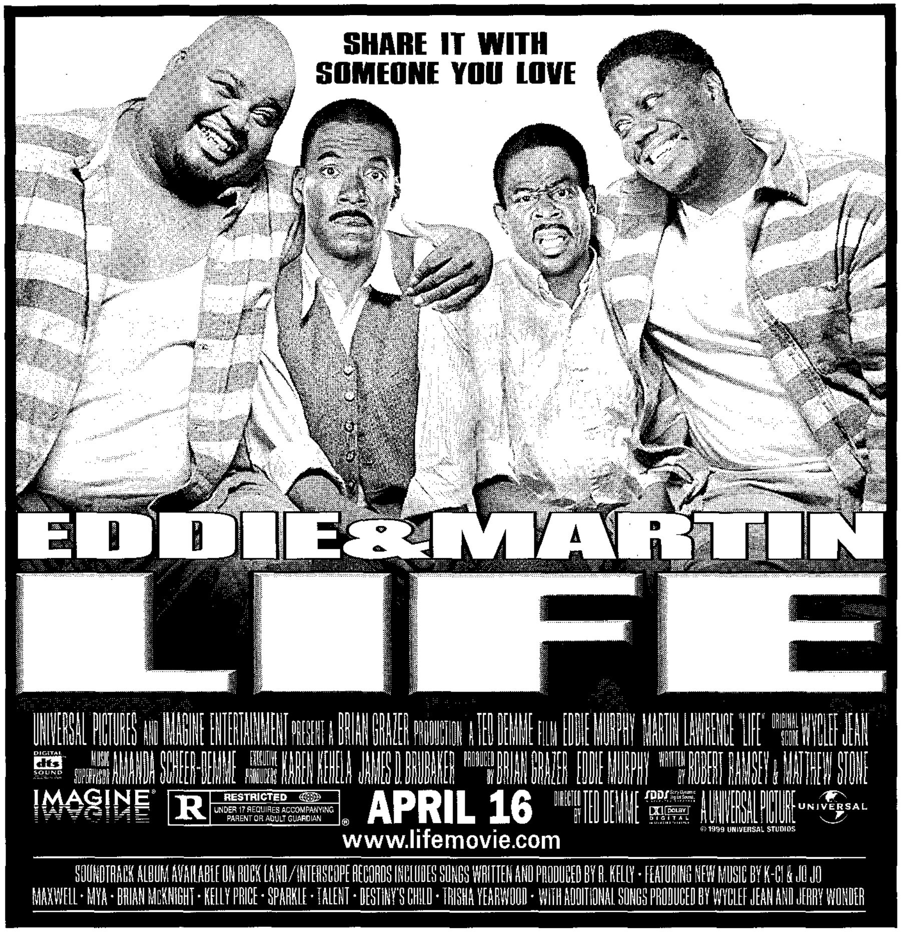
★**The Dreamlife of Angels**—This first feature by the 42-year-old French director Erick Zonca is marvelously observant of the ways of friendship. Isa (Elodie Bouchez) is a 21-year-old free spirit with close-cropped black hair and saucer eyes. Marie (Natacha Régnier), her newfound roommate, seems prematurely hard-bitten. At first, they hit it off: They throng the malls and pull pranks and try to crash nightclubs; they smoke in bed together and razz men. But Marie is temperamentally Isa's opposite; she looks at life not as a lark but as a minefield. The tragedy of their friendship is that they damage each other without meaning to. The two performers deservedly shared the Best Actress award last year at Cannes. (Rainer; 4/12/99) (1 hr. 53 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

EDtv—Could we please have a moratorium on movies about the soul-sapping and celebrity-mongering powers of television? The new Ron Howard comedy is perhaps the least of them. Matthew McConaughey, livelier than usual, plays a good ol' boy whose life is transformed into a 24-hour television show by a cable network, and viewers can't turn away from it, even when he's on the potty. It's part of the film's doofus-ology that Ed is portrayed as slow on the uptake. For a long time he doesn't realize he's trapped by his celebrity, while we, of course, see it right away. It's not remotely believable that Ed's soap-opera world becomes a national obsession. Jenna Elfman co-stars as his media-phobic girlfriend, along with Woody Harrelson, Sally Kirkland, Ellen DeGeneres, and, in a sweetly addled performance, Martin Landau. (Rainer; 4/5/99) (2 hrs.; R) *Loews Village; Loews 19th St. East; UA Criterion; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Olympia; Sony Lincoln Square; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

8½—Federico Fellini's 1963 film about a film director who alternates between his dreams and his reality. Starring Marcello Mastroianni and Claudia Cardinale. (2 hrs. 18 mins.; NR) *Paris Theatre.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Clearview's Chelsea; Clearview's First & 62nd St.; BAM Rose Cinemas.*

Enemy of the State—This film is set against the backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since


SHARE IT WITH SOMEONE YOU LOVE
EDDIE & MARTIN
LIFE

UNIVERSAL PICTURES AND IMAGINE ENTERTAINMENT PRESENT A BRIAN GRAZER PRODUCTION A TED DEMME FILM EDDIE MURPHY MARTIN LAWRENCE "LIFE" ORIGINAL SCORE WYCLEF JEAN
MUSIC SUPERVISOR AMANDA SCHEER-DEMME EXECUTIVE PRODUCERS KAREN KEHELA JAMES D. BRUBAKER PRODUCED BY BRIAN GRAZER EDDIE MURPHY WRITTEN BY ROBERT RAMSEY & MATTHEW STONE
RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
APRIL 16
DIRECTED BY TED DEMME
A UNIVERSAL PICTURE
© 1999 UNIVERSAL STUDIOS
www.lifemovie.com
SOUNDTRACK ALBUM AVAILABLE ON ROCK LAND/INTERSCOPE RECORDS INCLUDES SONGS WRITTEN AND PRODUCED BY R. KELLY • FEATURING NEW MUSIC BY K-CI & JO JO
MAXWELL • MYA • BRIAN McKNIGHT • KELLY PRICE • SPARKLE • TALENT • DESTINY'S CHILD • TRISHA YEARWOOD • WITH ADDITIONAL SONGS PRODUCED BY WYCLEF JEAN AND JERRY WONDER

Solutions to last week's puzzles

■	M	A	R	I	A	N	■	S	C	A	L	E	S	■
■	A	■	A	■	U	■	J	■	L	■	I	■	N	■
B	Y	T	H	E	G	R	A	C	E	O	F	G	O	D
■	P	■	A	■	U	■	N	■	A	■	E	■	R	■
H	O	B	B	E	S	■	A	P	R	E	S	S	K	I
■	L	■	■	■	T	■	T	■	E	■	T	■	E	■
S	E	P	T	L	E	V	A	■	D	R	Y	F	L	Y
■	■	■	E	■	■	■	■	■	■	■	L	■	■	■
B	E	H	A	L	F	■	J	U	L	I	E	N	N	E
■	A	■	D	■	E	■	U	■	E	■	■	■	O	■
C	R	E	A	M	B	U	N	■	O	C	T	A	V	E
■	M	■	N	■	R	■	I	■	N	■	R	■	E	■
S	A	N	C	T	I	M	O	N	I	O	U	S	L	Y
■	R	■	E	■	L	■	R	■	N	■	N	■	L	■
■	K	I	S	M	E	T	■	D	E	C	K	L	E	■

■	S	T	E	A	L	■	■	■	H	O	Y	L	E	■	L	O	O	P	S	■
B	E	H	A	V	E	S	■	R	O	S	E	I	S	■	E	U	R	O	P	E
A	C	E	T	O	N	E	■	I	T	S	A	L	O	N	G	S	T	O	R	Y
R	O	W	■	W	A	T	T	S	P	A	S	T	■	A	P	T	■	L	E	E
K	N	O	W	■	■	■	R	I	O	■	■	■	O	S	U	■	■	E	A	R
■	D	N	A	■	A	W	I	N	T	E	R	S	T	A	L	E	■	D	D	S
■	■	D	R	A	P	I	N	G	■	M	O	A	T	■	L	O	S	■	■	■
F	O	E	■	R	E	D	A	■	Z	E	A	L	■	P	E	N	A	L	T	Y
E	R	R	■	C	R	O	■	P	O	N	D	■	A	I	R	■	F	I	R	E
W	A	Y	N	E	S	W	O	R	L	D	■	J	I	G	S	■	A	T	I	T
■	T	E	E	D	■	■	B	O	A	■	B	E	D	■	■	A	R	T	S	■
D	I	A	G	■	M	A	I	D	■	L	I	F	E	O	F	R	I	L	E	Y
C	O	R	A	■	A	C	E	■	P	I	A	F	■	R	A	M	■	E	C	O
I	N	S	T	A	N	T	■	A	I	L	S	■	P	L	I	E	■	B	T	U
■	■	■	E	L	I	■	A	S	T	A	■	N	O	O	N	D	A	Y	■	■
A	M	T	■	A	C	A	S	H	A	C	C	O	U	N	T	■	R	L	S	■
L	A	H	■	■	U	M	P	■	■	■	A	N	T	■	■	■	P	I	P	S
A	D	O	■	C	R	I	■	J	O	B	R	E	S	U	M	E	■	T	R	I
M	A	R	C	H	I	N	R	E	V	I	E	W	■	G	A	G	S	T	E	R
O	M	A	H	A	S	■	I	D	E	N	T	S	■	O	R	A	C	L	E	S
■	E	X	E	R	T	■	B	I	R	D	S	■	■	■	E	D	I	E	S	■

1926
BiCE
RISTORANTE
7 East 54th St. (5th/Madison)
Res: 212 • 688 • 1999

SHAFFER CITY
NY's Best Raw Bar!
Serving lunch and dinner daily.
Jazz Music. Tuesday-Saturday evenings.
5 West 21st Street (212) 255-9827

Piccolino
Fresh pasta & gourmet thin crust pizza in a country Italian setting.
8 East 36th St. (Fifth & Madison) 212.683.6444

this is a Jerry Bruckheimer production, it's more like Kafka on steroids. (Rainer; 11/30/98) (2 hrs. 7 mins.; R) *CO Worldwide Cinemas.*

Following—A guy randomly shadows people around town for fun until he follows a burglar and gets involved in a new line of work. Directed by Christopher Nolan. (1 hr. 10 mins.; NR) *Film Forum.*

Forces of Nature—Ben Affleck meets Sandra Bullock on the way to his wedding. With Blythe Danner and Maura Tierney. Directed by Bronwen Hughes. (About 2 hrs.; PG-13) *Art Greenwich Twin; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.*

Go—See Rainer, p. 70. (About 2 hrs.; R) *Linden Blvd. Multiplex; Concourse Plaza; Whitestone; Bay Plaza; Loews Village; Loews 19th St. East; Loews State; Loews Orpheum 7; UA Gemini; UA Sheepshead Bay; UA Crossbay II; UA Midway; UA Bayside; Atrium; UA Movies at Staten Island.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's 34th Street Showplace; Clearview's 59th Street East; Clearview's 62nd and Broadway.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. Seth Bindler, an NYU Film School grad, shot this film on video for less than the cost of the truck—around $15,000. It's not all that it might be, but Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *CC Village East.*

Hard—When an L.A. cop goes after a serial killer who targets male hustlers, he finds he becomes the murder suspect and the killer's main target. With Noel Palomaria and Malcolm Moorman. Directed by John Huckert. (About 2 hrs.; NR) *Cinema Village.*

The Harmonists—A pretty good German film about the legendary a cappella vocal ensemble the Comedian Harmonists, who gave to the waning days of Weimar a bubbly frivolity before being broken up by the Nazis. (Three of the six vocalists were Jewish.) The destruction of the arts in Germany by the Nazis is often framed in terms of high culture. Here's an instance of pop culture being blown apart. (Rainer; 3/22/99) (2 hrs.; NR) *CC Village East; CC Cinema I, II, Third Ave.*

Hideous Kinky—The odyssey of a woman who takes her two young daughters to live in Morocco. Starring Kate Winslet and Saïd Taghmaoui. Directed by Gillies MacKinnon. (1 hr. 40 mins.; R) *Opens 4/16 at Sony Lincoln Square, Cinema I, and Loews Village 7.*

A Hundred and One Nights—Agnes Varda's 1995 film about a filmmaker who takes 101 days to hash over his recollections of a life in the industry. Starring Michel Piccoli and Julie Gayet. With appearances by Robert De Niro, Catherine Deneuve, Harrison Ford, and Gerard Depardieu. (2 hrs. 5 mins.; NR) *Opens 4/16 at Cinema Village.*

Jeanne and the Perfect Guy—A modern musical about a promiscuous girl who finally meets the right man only to find he is HIV-positive. Starring Virginie Ledoyen and Mathieu Demy. (1 hr. 29 mins.; NR) *Opens 4/16 at Quad Cinema.*

The King and I—An animated story based on the musical by Rodgers and Hammerstein. Featuring the voices of Miranda Richardson and Martin Vidnovic. (1 hr. 30 mins.; G) *UA Gemini; Whitestone; Linden Boulevard Multiplex; UA Crossbay II; UA Movies at Staten Island.*

Photograph courtesy of the Museum of Modern Art.

Opening

Dial 'M' for MoMA

The horror! The horror! The most comprehensive showing of Alfred Hitchcock's films ever in the U.S. starts April 16 at MOMA. *The two-month series screens more than 50 feature films (like 1945's 'Spellbound,' above, with its famous Dalí dream sequences), including silents, home movies, and rarely seen war shorts the master made for the British government in the forties. After the movie, wander through an exhibition of photographs, posters, and personal documents that cover his body of work. There's also a special Hitchcock Website, accessible through www.moma.org. See "Museums, Societies, Etc." for more info.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Angelika Film Center; CC Murray Hill Cinemas; Loews 19th St. East; Clearview's Park and 86th St.; Loews 72nd St. East; Clearview's Metro Cinema; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; Cinemart; Atrium; UA Hylan Plaza.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double cross. First-time writer-director Guy Ritchie sets four separate gangs against one another in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Loews Village; Clearview's First & 62nd St.; Sony Lincoln Square;* BAM *Rose Cinemas.*

Lovers of the Arctic Circle—Two step-siblings fall in love and follow each other to the ends of the earth. Starring Najwa Nimri and Fele Martinez. Directed by Julio Medem. (1 hr. 52 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CO Coronet; Loews Astor Plaza; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; UA Astoria; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Metroland—A married man living in the London suburbs reconnects with an old friend and subsequently questions whether his life is the one he had once planned. With Emily Watson, Christian Bale, and Lee Ross. Directed by Philip Saville. (1 hr. 39 mins.; NR) *CC Angelika Film Center, CC Eastside Playhouse.*

The Mod Squad—Claire Danes, Omar Epps, and Giovanni Ribisi are juvenile delinquents working as undercover cops. Based on the TV show. Directed by Scott Silver. (About 2 hrs.; R) *Guild 50th Street; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

Never Been Kissed— See Rainer, p. 69. (1 hr. 47 mins.; PG-13) *UA Criterion; UA East; UA Gemini; Pavilion; Bay Plaza; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Open Your Eyes—A Hitchcockian romance starring Penelope Cruz and Eduardo Noriega. Directed by celebrated Spanish filmmaker Alejandro Amenábar, who also co-wrote the film with Mateo Gil. In Spanish with English subtitles. *Opens 4/16 at the CC Angelika Film Center.*

The Out-of-Towners—A midwestern couple visits New York on a business trip that turns into a series of mishaps. Starring Goldie Hawn, Steve Martin, and John Cleese. Directed by Sam Weisman. (91 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Sony Lincoln Square; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.*

★**Payback**—As Porter, the thug-on-a-mission, Mel Gibson is as mad as he's been since he was Max. His bootblacked hair is color-coordinated with his black jackets and blacker mood. He's a human projectile blasting through crimeland's inner sanctums. Shot and left for dead after a heist by his double-crossing partner (Gregg Henry), he thinks only of one thing: revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brain. Brian Helgeland, the gifted screenwriter of *Conspiracy Theory* and (with Curtis Hanson) *L.A. Confidential*, makes his directorial debut and, despite some production disagreements with Gibson that resulted in his walking off the set near the end of the shoot, it's a confident, startlingly funny piece of work. It's a killing comedy not for the squeamish. The terrific cast also includes Maria Bello, David Paymer, William Devane, Kris Kristofferson, and, unbilled, James Coburn. The film is based on the same book—Donald Westlake's *The Hunter*, written under the pseudonym Richard Stark—that John Boorman used for *Point Blank.* (Rainer; 2/22/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Photographer—A fascinating look at color photographs of the Lodz ghetto taken by an obsessive, dispassionate Nazi accountant. Directed by Dariusz Jablonski. (1 hr. 20 mins.; NR) *Opens 4/14 at Film Forum.*

The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. The movie resembles one of those DeMille biblical epics minus the hoochie-koochie he used to work in to show us what a terrible thing sin is. The mixture of 2- and 3-D effects is technically amazing, and at least one sequence, the parting of the Red Sea, is a knockout. But conceptually the film is cheeseball. (Rainer; 12/14/98) (About 2 hrs.; G) *Loews 84th Street.*

The Rage: Carrie 2—A misfit girl with telekinesis is once again tricked into thinking she is normal. Horror ensues. Starring Emily Bergl, Amy Irving, and Jason London. Directed by Katt Shea. (1 hr. 44 mins.; R) *UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth-grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team Dodgeball Society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director, has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/21/98) (2 hrs.; R) *Art Greenwich Twin.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. Director Steven Spielberg rapidly shifts from one nightmare to another: When we are under the water, or inside the head of a stunned soldier, the sound collapses into an indistinct roar; the next second, we are above the water and the noise of bullets and mortar fire approaches agony. In this one scene, and in another battle at the end, Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Clearview's First & 62nd St.*

The School of Flesh—A successful fashion designer falls for a dangerous young bartender. Starring Isabelle Huppert and Vincent Martinez. In French with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard, and Gwyneth Paltrow, as his muse, is blandly pretty. (Rainer; 12/21/98) (2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Cinema I, II, Third Ave.; Clearview's Ziegfeld; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; UA Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with 4 million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Director Sam Raimi is primarily known as a gonzo goremeister with a hyperkinetic visual style, but he's pared down his act here. In his new film, wintry rural Minnesota gets the dark, elemental treatment. The snowdrifts seem to be covering up some vast horror and the noir fatalism is limiting. Once again we are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *CO Worldwide Cinemas; Clearview's Metro Cinema.*

SLC Punk!—A punk rocker in Salt Lake City has to decide whether to go to law school or continue to rebel. With Matthew Lilard, Annabeth Gish, and Michael Goorjian. Directed by James Merendino. (1 hr. 37 mins.; R) *Opens 4/16 at CC Angelika Film Center, Clearview's Chelsea, Clearview's 62nd & Broadway.*

The Sticky Fingers of Time—A woman in 1953's New York spontaneously lands in the East Village, ca. 1997, and finds she's caught in a dangerous struggle among time-travelers like herself. Written and directed by Hilary Brougher. (1 hr. 25 mins.; NR) *Screening Room.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Ángel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *Lincoln Plaza Cinemas.*

10 Things I Hate About You—An antisocial high-school girl is transformed when she meets a similar-minded guy. With Julia Stiles, Larisa Oleynik, and Heath Ledger. Directed by Gil Younger. (1 hr. 38 mins.; PG-13) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; UA Criterion; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Main Street Cinemas; UA Crossbay II; Atrium; UA Movies at Staten Island.*

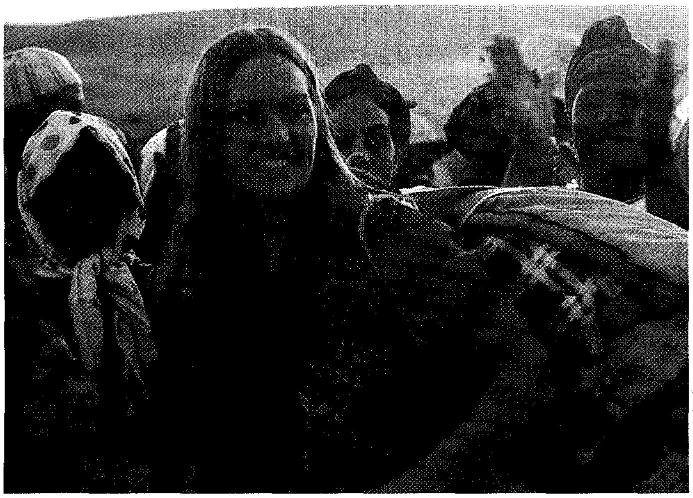
True Crime—Clint Eastwood directed and stars in this creaky melodrama about a womanizing, down-on-his-luck newspaper reporter who discovers in the course of covering the last hours of a condemned man (Isaiah Washington) that he may be innocent. Eastwood is playing a good guy, but he seems leaner and hungrier than ever. The role of hack reporter seeking redemption brings out Eastwood's penchant for bluesy blahness. He spends lots of time in dank places feeling mopey. The newsroom atmosphere on display is counterfeit: Didn't anybody connected with this film ever step inside one? As Eastwood's editor, James Woods carries on like a cackling banshee; he's about as believable as Perry White on the old *Superman* TV series. Still, in political terms, this is a far cry from *Dirty Harry.* It actually stands up for due process of law. In Hollywood, this is known as mellowing. (Rainer; 3/30/99) (2 hrs.; R) *CC Village East; Clearview's 34th Street Showplace; Loews 19th St. East; CO Coronet; UA Criterion; Loews 84th Street; Clearview's Cobble Hill; Linden Boulevard Multiplex.*

Twin Dragons—Twin brothers separated at birth join together to fight the Hong Kong mob. Starring Jackie Chan. (About 2 hrs.; R) *Loews Village; UA Criterion; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multi-*

Talent
Out of Africa

In 1969, when Esther Freud—Sigmund Freud's great-granddaughter—returned to England after spending two years in Morocco, she was but 6 years old. She carried with her memories that would fade and stories that would become more fantastic with each passing year. "I was extremely dreamy and vague," she says of her childhood. "It took a long time to catch up in terms of reading and writing and the basics. But I could always tell my classmates, 'I went to Morocco, and I may not be able to read, but I saw a camel.' " Freud's memories of the expedition she took with her mother and sister were the basis for her 1992 novel and now the movie *Hideous Kinky* (opening April 16). The film stars Kate Winslet (left) as Esther's bright-eyed hippie mother who takes her two little girls (Bella Riza and Carrie Mullan) to Marrakech to find a better life than they had in London. The children—who are often wiser than their free-spirited mother—deal with the lack of structure (and sometimes food) in their lives with a mixture of anxiety and humor. *"What do you want to be when you grow up?" says one sister.* "I want to be normal," answers the other. The family gets by on infrequent checks from Father (who, in real life, is painter Lucien Freud) and odd jobs that Mom picks up. (The title comes from the girls' two favorite adult words.) "Actually, a lot of our life was made up of cooking and eating and doing the kind of things that normal families do," Freud says, "but squashed into a film, it seems incredibly dramatic." Now a novelist and London mother of two children herself, Freud travels, too, on a lesser scale. "I think I understand why Mum stayed away for so long," she laughs. "Because it's the journey that's the worst bit. Once you've gotten somewhere, you settle down."

Patricia Falvo



Photograph by Sophie Baker/Stratosphere Entertainment.

plex; Ridgewood; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movies at Staten Island.

The Underground Orchestra—A documentary of the musicians who play on the streets of Paris. Directed by Heddy Honigmann. (1 hr. 48 mins.; NR) *Film Forum.*

A Walk on the Moon—Diane Lane is a beautiful young housewife in 1969 who begins an affair with a traveling blouse-salesman while summering with her family at a Catskills resort. A sweet and well-told story. With Oscar winner Anna Paquin as her teenage daughter, Liev Schreiber as her loving but square husband, Tovah Feldshuh as Bubbe, and Viggo Mortensen as the blouse man. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *CC Crown Gotham; Sony Lincoln Square.*

Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave. at W. 12th St. (929-3350) *Forces of Nature; Rushmore.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Cookie's Fortune; Life Is Beautiful; Lovers of the Arctic Circle; Metroland; Shakespeare in Love.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Affliction; Baby Geniuses; California Myth; Children of Heaven; Doug's First Movie; Foolish; Hands on a Hard Body; The Harmonists; The Monster (4/16); True Crime.*

Cinema Village—22 E. 12th St. (924-3363) *A Hundred and One Nights; Hard; The School of Flesh.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM #603) *Blood, Guts, Bullets & Octane.*

Film Forum—209 W. Houston St. (727-8110) *Following; Photographer; The Underground Orchestra.*

Loews Village—66 Third Ave., at 11th St. (50-LOEWS #952) *Analyze This; The Corruptor; EDtv; Lock, Stock and Two Smoking Barrels; The Out-of-Towners; Twin Dragons.*

Quad Cinema—34 W. 13th St. (255-8800) *Central Station; The Dreamlife of Angels; Gods and Monsters.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Dancemaker; The Sticky Fingers of Time; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Cruel Intentions; Elizabeth; Forces of Nature; Friends and Lovers (opens 4/16); The Matrix; Never Been Kissed; Rushmore; Saving Private Ryan; 10 Things I Hate About You; A Walk on the Moon.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Analyze This; Life Is Beautiful; The Matrix; 10 Things I Hate About You.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM #700) *Blood, Guts, Bullets & Octane; Gods and Monsters; Shakespeare in Love; True Crime.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM #597) *Affliction; Doug's First Movie; Elizabeth; Foolish; Forces of Nature; The Matrix; Shakespeare in Love; 10 Things I Hate About You.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM #614) *Cookie's Fortune.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS #558) *Analyze This; EDtv; Life Is Beautiful; The Out-of-Towners; True Crime.*

42nd-60th Streets

CC Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Harmonists; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Metroland.*

CC Sutton—205 E. 57th St. (759-1411) *Doug's First Movie; 10 Things I Hate About You.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM #615) *Affliction; Gods and Monsters.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM #602) *Shakespeare in Love.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE #608) *The Matrix; True Crime.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE #610) *Blast From the Past; Enemy of the State; Message in a Bottle; Payback; A Simple Plan; The Thin Red Line.*

Guild 50th Street—33 W. 50th St. (757-2406) *Doug's First Movie; The Mod Squad.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS #699) *The Matrix.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS #901) *The Corruptor; Forces of Nature; The Out-of-Towners.*

Paris Theatre—4 W. 58th St. (688-3800) *8 1/2.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Baby Geniuses; Cruel Intentions; EDtv; Foolish; Never Been Kissed; The Rage: Carrie 2; 10 Things I Hate About You; True Crime; Twin Dragons.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM #606) *Cookie's Fortune.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM #957) *Baby Geniuses; Central Station; Elizabeth; Forces of Nature; Lock, Stock and Two Smoking Barrels; The Out-of-Towners; Saving Private Ryan; Twin Dragons.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM #604) *EDtv; Life Is Beautiful.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS #704) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS #698) *Analyze This; EDtv.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS #964) *Analyze This; Forces of Nature; The Matrix; The Out-of-Towners; 10 Things I Hate About You; Twin Dragons.*

UA East—1629 First Ave., at 85th St. (249-5100) *Never Been Kissed.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *The Deep End of the Ocean; The King and I; Never Been Kissed.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM #864) *Gods and Monsters.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Analyze This; Life Is Beautiful; A Simple Plan.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM #613) *EDtv; Shakespeare in Love.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE #585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Central Station; Cookie's Fortune; The Dreamlife of Angels; Lovers of the Arctic Circle; Tango.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS #701) *The Corruptor; Foolish; Life Is Beautiful; The Out-of-Towners; The Prince of Egypt; 10 Things I Hate About You; True Crime; Twin Dragons.*

New Coliseum—701 W. 181st St. (740-1545) *Doug's First Movie; Foolish; The Matrix; The Mod Squad.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Doug's First Movie; Foolish; The Matrix.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS #638) *Analyze This; Baby Geniuses; Doug's First Movie; EDtv; Forces of Nature; Lock, Stock and Two Smoking Barrels; The Matrix; The Mod Squad; The Out-of-Towners; Shakespeare in Love; A Walk on the Moon.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Analyze This; Baby Geniuses; The Corruptor; Doug's First Movie; Foolish; Forces of Nature; Go; The Matrix; The Mod Squad; Never Been Kissed; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You; Twin Dragons.*

Concourse Plaza—214 E. 161th St. (588-8800) *Baby Geniuses; The Corruptor; Doug's First Movie; Foolish; The Matrix; The Mod Squad; The Rage: Carrie 2; 10 Things I Hate About You; Twin Dragons.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Analyze This; Baby Geniuses; The Corruptor; Doug's First Movie; Foolish; Forces of Nature; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You; Twin Dragons.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Affliction; Central Station; Dancemaker; Elizabeth; Lock, Stock and Two Smoking Barrels.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theatre for showtimes.; Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Foolish; The Out-of-Towners; Twin Dragons.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Analyze This; Doug's First Movie; Life Is Beautiful; Shakespeare in Love; True Crime.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM #580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM #578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-

Festival
The British Are Coming

Before it heads off to tour the Colonies, "Changing the Guard: The Festival of New British Cinema" premieres at the Walter Reade Theater on April 16. The selection of recent hits—many celebrating the "laddism" culture we've heard so much about—comes from new faces in the style of Ken Loach and Mike Leigh. One non-laddish option: *Gallivant* (1997), Andrew Kötting's tale of a journey he made around the British coast with his 90-year-old grandmother and 7-year-old daughter (below). See "Museums, Societies, Etc." for more info.

Photograph courtesy of the Film Society of Lincoln Center.

FILM #576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM #579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM #577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Analyze This; Foolish; The Matrix.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; Doug's First Movie; Foolish; The King and I; The Matrix; The Mod Squad; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You; True Crime; Twin Dragons.*

Pavilion—188 Prospect Park West (369-0838) *Analyze This; Cookie's Fortune; Doug's First Movie; Forces of Nature; The Matrix; The Mod Squad; Never Been Kissed; The Out-of-Towners; 10 Things I Hate About You.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Foolish; The Mod Squad; The Out-of-Towners; 10 Things I Hate About You; Twin Dragons.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Analyze This; Life Is Beautiful; Never Been Kissed; Shakespeare in Love.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Analyze This; Doug's First Movie; EDtv; Forces of Nature; The Matrix; The Mod Squad; Never Been Kissed; The Out-of-Towners; 10 Things I Hate About You.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Analyze This; Baby Geniuses; Doug's First Movie; The Matrix; Never Been Kissed; Twin Dragons.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Doug's First Movie; Life Is Beautiful; The Out-of-Towners; 10 Things I Hate About You; Twin Dragons.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM #592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM #619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Foolish; The Matrix; The Out-of-Towners.*

Main Street Cinemas—72-66 Main St. (263-4828) *Analyze This; Doug's First Movie; Forces of Nature; Never Been Kissed; The Out-of-Towners; 10 Things I Hate About You; Twin Dragons.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Analyze This; Central Station.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Doug's First Movie; Twin Dragons.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM #712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM #733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM #735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Analyze This; EDtv; Forces of Nature; The Matrix; Never Been Kissed; The Out-of-Towners; Twin Dragons.*

UA Continental—70-20 Austin St., Forest Hills (544-1020) *The Matrix.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Foolish; The Matrix; Twin Dragons.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Analyze This; Baby Geniuses; Doug's First Movie; EDtv; The King and I; Never Been Kissed; The Out-of-Towners; The Rage: Carrie 2; 10 Things I Hate About You.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Analyze This; EDtv; Forces of Nature; The Mod Squad; Never Been Kissed; Shakespeare in Love; True Crime; A Walk on the Moon.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Forces of Nature; Never Been Kissed; The Out-of-Towners.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Analyze This; Doug's First Movie; EDtv; Forces of Nature; The Matrix; Never Been Kissed; The Out-of-Towners.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Baby Geniuses; Doug's First Movie; EDtv; Forces of Nature; Life Is Beautiful; The Matrix; Never Been Kissed; The Out-of-Towners; 10 Things I Hate About You.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Analyze This; Doug's First Movie; EDtv; Life Is Beautiful; The Matrix; Never Been Kissed.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Analyze This; Baby Geniuses; Cookie's Fortune; Doug's First Movie; EDtv; Forces of Nature; The King and I; The Matrix; The Mod Squad; Never Been Kissed; The Out-of-Towners; Shakespeare in Love; 10 Things I Hate About You; Twin Dragons.*

Museums, Societies, Etc.

Anthology Film Archives—"New Filmmakers." 4/14: Shorts and Francisco Aliwalas's *Disoriented* (1997). 4/21: Shorts and Jim O'Malley's *Simon Says . . .* (1998). "James Benning." 4/16: *Landscape Suicide* (1986). 4/17: *North on Evers* (1991). 4/24: *Deseret* (1995). 4/29: *Utopia* (1998). "PS 99: Short Film Exhibition." Through 4/26: New short films, including the Academy Award–winning *Bunny* (1997); call 253-5907 for more info. "Paul Morrissey." 4/15 and 4/18: *Flesh* (1968). 4/16 and 4/18: *Trash* (1970). 4/17–4/18: *Heat* (1971). "Premiere." 4/15 and 4/17: *Nitsch 1998* (1999) and *Scenes From the Life of Hermann Nitsch* (1971–1997). "Hans-Jurgen Syberberg." 4/17: *Theodor Hirneis* (1972). 32 Second Ave., at 2nd St. (505-5110); $7.

Cinema Classics—"Pretty As a Picture." 4/13–4/15: *Manhattan* (1979). 4/16–4/18: *The Magnificent Ambersons* (1942). 4/19–4/20: *Cries & Whispers* (1972). 4/21–4/22: *The Night of the Iguana* (1964). 4/23–4/25: *Out of the Past* (1947). Double feature $5. 332 E. 11th St.; call 675-6692 for info.

Different Light—4/18: *Smashing Time* (1967). 7 P.M. 151 W. 19th St. (989-4850); free.

Director's Take Series—4/13: *Life*, with a discussion by director Ted Demme. 4/16: *eXistenZ*, with director David Cronenberg. Tickets $15 from Ticketmaster (307-7171). DGA Theater, 110 W. 57th St. For more info, call 465-8200.

Film Society of Lincoln Center (The Walter Reade Theater)—"Norway's New Wave." 4/7–4/15: Ten Norwegian films from the 1990s. "Changing the Guard: The Festival of New British Cinema." 4/16–4/28: A selection of recent films from the UK. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Cinéclub." 4/13: *L'Age des Possibles* (1996). 4/20: *Le Roi de Coeur* (1966). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Japan Society—"Tai Kato Retrospective." Through 5/21: Nine of Kato's best-known yakuza films. 4/16: *Fighting Tatsu, The Rickshaw Man* (1964). 4/30: *A Man's Face Shows His Personal History* (1966). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Alfred Hitchcock." 4/16 and 4/19: *The Blackguard* (1925) and *The Pleasure Garden* (1926). "From the Archives." 4/13 and 4/18: *A Night to Remember* (1958). 4/13 and 4/16: *Klute* (1971). 4/15–4/16: *Treyf* (1998). 4/16 and 4/24: *Lucrèce Borgia* (1935). 4/17 and 4/23: *Orpheus* (1949) and *The Eagle Has Two Heads* (1948). 4/18 and 4/24: *The Card* (1952). "Big as Life: 8mm films." 4/22: Brakhage. "Documentaries." 4/22–4/23: *Odo Ya: Life With AIDS* (1997). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"The Cult Film." 4/14: *Street of Crocodiles* (1986) and *Yellow Submarine* (1968). "Ode to the Truck." 4/14: *Peach* (1995) and *Iracema* (1975). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—4/18: *The Dress* (1998). 4/25: *Killing of a Chinese Bookie* (1976). 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713. $5.

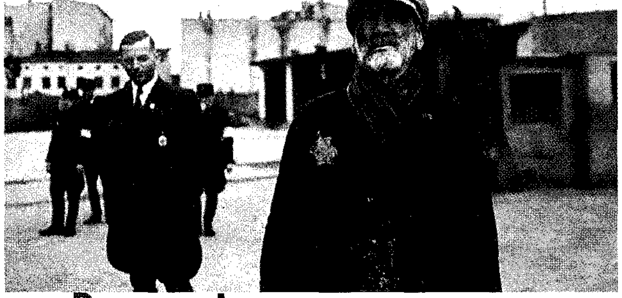
Polo Ralph Lauren New Works Festival—4/9–4/24: More than 50 films and videos and six screenplays from students in the Columbia University Film Division. DGA Theatre, 110 W. 57th St. Tickets are $8–$12 and available at the Miller Theatre box office, 116th St. and Broadway (854-7799). Call 854-1547 for festival information.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Marcello Mastroianni Salute." 4/6–6/15: A 21-film tribute to the film star. 4/13: *Fantasma D'Amore* (1981) and *Ready to Wear* (1994). 4/20: *La Dolce Vita* (1960). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

Tonic—"Monday Night Film Series." 4/12: *Shack Out on 101* (1955) and *Pocket Money* (1972). 4/19: *George* (1997). Tickets, $4. 107 Norfolk St. For more info, call 358-7503.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 4/17–4/18: *Throne of Blood* (1957). 4/24–4/25: *Red Beard* (1964). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.



Documentary

Shots of the Dark

In a used-book store in Vienna in 1987, 400 remarkable color slides of the Lodz ghetto were found—the handiwork of Nazi accountant and amateur photographer Walter Genewein. The images are the subject of 'Photographer,' which eloquently strings together the prints with the voice of survivor Arnold Mostowicz. Genewein's day job was to keep the costs of mass extermination down; his hobby was to take pictures of the ghetto's 300,000 starving residents. Though his pictures are powerful, they apparently affect us far more than they did the photographer: Genewein's notes tell us he was only concerned with the new film's irregular color quality. Opens April 14 at Film Forum.

Photograph from Film Forum.

theater

***Dream True* at the Vineyard ... Cy Coleman**

Broadway

Previews and Openings

Amy's View—Yet another drama from the roomy imagination of David Hare, who this time enlisted Judi Dench to play his leading lady—a fading West End diva whose daughter marries someone less than ideal. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/15 opening. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Civil War—With this musical, Frank Wildhorn—a man who has made a career out of pleasing crowds and underwhelming critics—becomes the first composer in twenty years to have three shows running simultaneously on Broadway. (His other two are *The Scarlet Pimpernel* and *Jekyll & Hyde.*) He wrote the book with Gregory Boyd and Jack Murphy; Jerry Zaks, an old pro, did the staging. $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30. In previews for a 4/22 opening. *St. James Theater, 246 W. 44th St. (239-6200).*

The Gershwins' Fascinating Rhythm—The last hope for a decent musical revue this season. It's plot-free, sexed-up, and as svelte as its dancers—who could ask for anything more? $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/25 opening. *Longacre Theater, 220 W. 48th St. (239-6200).*

Ring Round the Moon—Jean Anouilh's 1950 comedy (or "charade with music," as he called it) about two identical twins who woo the same beautiful woman. A cast of stalwarts, including Irene Worth, Toby Stephens, and Frances Conroy star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. In previews for a 4/28 opening. *Belasco Theatre, 111 W. 44th St. (239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—Revisiting this splendid production two years later presents three big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions. There are four characters, sufficient for this wistful merry-go-round. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. Although Ciaran Hinds, as Larry, may be a bit excessively unwinning, he conveys well the weaknesses of a strong man. Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly, and Natasha Richardson splendidly balances coolness and passion, irony and pain. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews
Judi Queen

With 'Amy's View,' the latest drama from the roomy imagination of David Hare, the United Kingdom's annexation of Broadway is complete—and her reigning queen, Judi Dench, even stars, as a fading diva whose daughter marries a (gasp!) philistine. Opens April 15 at the Barrymore Theatre.

Photograph by John Haynes.

Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al. did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Iceman Cometh—*See Simon, page 73.* Kevin Spacey plays Hickey, the glad-handing traveling salesman in Eugene O'Neill's classic; Tony Danza, Robert Sean Leonard, and a sprawling cast of dependables surround him. Howard Davies, associate director of the Royal National Theatre, directs. $50–$100. Mon.–Fri. at 7, Sat. at 1 and 7. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion in Winter—One of the iffy things a play can do is try too hard. That is precisely what James Goldman's 1966 play does. Dialogue should be witty; so every line is, or tries to be, an epigram. On the other hand, many of the lines really are funny, or at least clever. As for the plot, it is ingenious and complex, what with the complicated politics of medieval England and France. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons, each of whom covets the crown. Laurence Fishburne's Henry is good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. (Simon: 3/22/99.) $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Marlene—Dietrich practically called out for her own bio-musical—"beware the *amazing* blonde women" was her rallying cry—so Pam Gems, author of *Stanley* and *Piaf,* finally decided to write one. Siân Phillips stars. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Not About Nightingales—Though Tennessee Williams vehemently denied it, this prison play is melodrama, but even that lowly genre, elevated by a nascent genius, can prove as intellectually stimulating as it is viscerally gripping. The play shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction, the kind you see only a few times in a life of theatergoing. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

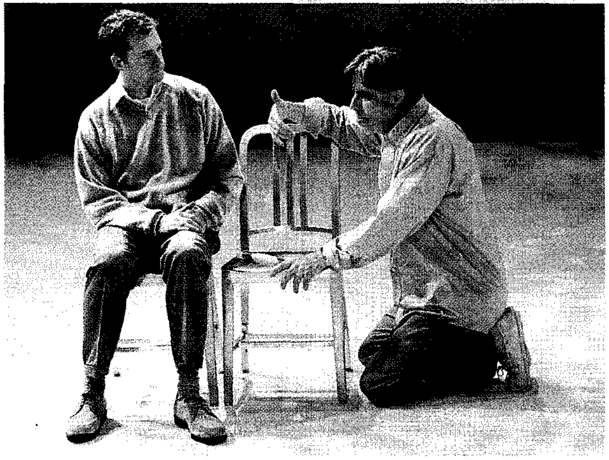
Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Via Dolorosa—Does a playwright's holding forth in person for 90 minutes about journeying to Israel and the Gaza Strip sound like good theater? No? Guess again; you'll be riveted by this new drama. David Hare can observe, write, think (already rare enough in a dramatist), and also *act.* I could quote forever from a play—and it is a play, not a lecture—whose every other line is quotable. But you must hear it from Hare, in what he calls a monologue "ideally to be performed by its author." And

Opening
The Next Generation

One of the best-known young composers of Off Broadway (Ricky Ian Gordon) has joined one of the best-known young playwright-lyricists of Off Broadway (Tina Landau) to create *Dream True,* a Broadway-scale musical about an intimate friendship between two men. Judy Kuhn, Jeff McCarthy, and Daniel Jenkins star; opens April 17 at the Vineyard Theatre.



Photograph by Carol Rosegg.

ideally performed it is: with great but controlled flourishes, sparing but effective scenery, searching light effects, and subtle direction. (Simon: 3/29/99.) $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Fri at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/30. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

You're a Good Man, Charlie Brown—This revival is a curious hybrid, half delightful, half letdown. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures, they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves. Three cast members can; three fail. Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. Michael Mayer's direction tirelessly whips these ex-drawings into exciting life. Kristin Chenoweth, as Sally Brown, is something you won't often encounter: perfection. (Simon: 2/15/99.) $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

The Cider House Rules, Part I: Here in St. Cloud's—The first part of Peter Parnell's ambitious adaptation of the John Irving novel, conceived and directed by Tom Hulce and Jane Jones. Josh Hamilton plays Homer Wells, the orphan who never gets adopted; Colm Meaney plays Dr. Wilbur Larch, the orphanage director and part-time abortionist who cares for him. $39–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Previews begin 4/17 for a 5/6 opening. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

Dream True—A new musical tracing a 50-year friendship between two men. Tina Landau (*Floyd Collins*) wrote it; Ricky Ian Gordon did the book; Judy Kuhn, Jeff McCarthy, and Daniel Jenkins star. $45. Mon.–Fri. at 8, Sat. at 3 and 8. In previews for a 4/17 opening. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The English Teachers—A small-town comedy by Edward Napier, set in the sixties: One woman wants to be elected to the state house, another wants her big break in Manhattan, another wants a husband, etc. Directed by Robert LuPone. $25. Tues.–Fri. at 8, Sat. at 3 and 8. In previews for a 4/21 opening. *MCC Theater, 120 W. 28th St. (727-7765).*

Exactly Like You—Cy Coleman, the Broadway composer who took a brief detour through Times Square grit two years ago with *The Life*, returns to the mainstream musical-making he does best in this courtroom farce about a man who locks his mother-in-law in the closet. The York Theatre Company presents; Patricia Birch directs and choreographs. $35–$40. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7:30. In previews for a 4/14 opening. Through 5/9. *Theatre at Saint Peter's Church, Citicorp Center, 619 Lexington Ave., at 54th St. (935-5820).*

The Gimmick—A coming-of-age tale about two childhood friends, both artists and outcasts, who fantasize about life beyond their East Harlem tenements. Written and performed by Dael Orlandersmith; directed by Chris Coleman. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Previews begin 4/16 for a 5/4 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Lake Hollywood—To cap off its John Guare season, Signature presents a brand-new play from the peripatetic playwright, who finished the piece—it follows a couple through World War II, marriage, and old age—just a few months ago. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 4/29 opening. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Lips—A play about Washington political intrigue, involving hackers, sex, and the first female president of the United States. Written by Constance Congdon. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 4/14 for a 4/28 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Savion Glover/Downtown—The soft-shoe-shufflin' wunderkind is back for a limited engagement. No two performances are exactly alike, a variety of surprise guests swing through, and the NYOTs (Not Your Ordinary Tappers) provide valiant assistance. $25–$50. Mon.–Fri. at 8, Sat. at 6 and 10. Previews begin 4/12 for a 4/20 opening. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

The Shadow of a Gunman—A revival of Sean O'Casey's love story about a young woman who mistakes a penniless poet for a gunman on the lam. Directed by Charlotte Moore. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 4/15 opening. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The Stumbling Tongue—An evening of six short plays, all new, including one by Kenneth Lonergan (*This Is Our Youth*) and one by Craig Lucas (*The Dying Gaul, Prelude to a Kiss*). Performed by a cast of semi-familiar faces; directed by Neil Pepe, the artistic director of the Atlantic. $12. Wed.–Sat. at 8. Performances begin 4/15. *New York Performance Works, 85 West Broadway. (566-1500).*

That Championship Season—In honor of Second Stage Theatre's own twentieth anniversary, director Scott Ellis revives Jason Miller's Tony- and Pulitzer-winning drama about the twenty-year reunion of four high school teammates. With a cast of stage and film stalwarts, including Dylan Baker, who recently starred in *Happiness*. $45. Tues. and Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. In previews for a 4/21 opening. *Second Stage, 307 W. 43rd St. (246-4422).*

Now Playing

Ancestral Voices—Another family story by A. R. Gurney at Lincoln Center, playing on the dark nights of *Far East*. With a splendid cast, including Sam Trammell, Mary Louise Wilson, and Debra Monk. $45. Sun. at 7:30, Mon. at 8. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theatre, 150 W. 65th St. (239-6200).*

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Bitter Lemon—Jamie Salom's play about a man caught on the horns of an age-old dilemma: Should he stay with his wife and child–or abandon them both for true love? The Puerto Rican Traveling Theatre performs. $20. In English: Wed., Thurs., and Fri. at 8. In Spanish: Sat. at 2 and 8, Sun. at 2 and 6:30. Through 6/2. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Malachy himself. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

The Exact Center of the Universe—Twice-Tony'd Frances Sternhagen plays an overbearing southern doyenne in a new comedy by Joan Vail Thorne. Her son rebels against her, she takes action, and gossip saturates her small town like a biscuit dipped in gravy. John Tillinger directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Directed by Daniel Sullivan; starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical

Previews

Look Outward, Angels

MCC Theater, the company with the good sense to pull 'Wit' from regional obscurity, now presents 'The English Teachers,' a new Edward Napier comedy about an obscure region—small-town West Virginia—and its denizens' assorted aspirations. A first-rate cast stars; in previews for an April 21 opening.

Photograph by Joan Marcus.

spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. Through 4/18. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—This is neither top- nor bottom-drawer Paula Vogel. It is the story of how the twins Myrna (conventional, bourgeois, reactionary) and Myra (rebellious, promiscuous, radical) fared through the Eisenhower, Nixon, and Bush eras. Vogel writes farce here, and the jokes come thick and fast. Many of the gags are recycled or ersatz, but some manage to squeeze fresh laughs out of old fallacies. What helps the play enormously is the letter-perfect production. And then there's the acting. As the twins, Swoosie Kurtz lets her exemplary facial play, timing, inflection, and body language perform double miracles in antipodal roles. (Simon: 3/1/99.) $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Pitchfork Disney—A comedy by Philip Ridley, author of *The Fastest Clock in the Universe,* about a pair of 28-year-old twins whose quiet life of pill-popping is interrupted by a pair of bizarre cabaret entertainers. Presented by Blue Light Theater Company. $27.50–$30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 4/25. *HERE, 145 Sixth Ave., at Dominick St. (279-4200).*

Red—Chay Yew's new play about a best-selling American author who returns to China to do research for her new book. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Through 4/25. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the *Cathtilian lithp geth* a tuneful *thong* tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

A Simple Heart—A dance-theater production of Flaubert's story about a servant, her work, and her parrot. $20–$25. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 4/25. *Classic Stage Company, 136 E. 13th St. (677-4210).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate (he has been dumped by his boyfriend), a young social worker hosts visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

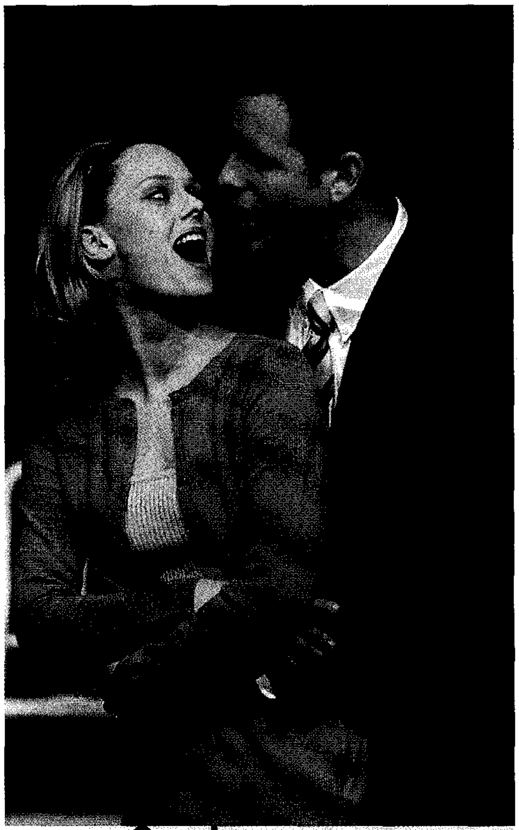
Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

This Is Our Youth—Kenneth Lonergan's play is one that young people will adore and their elders embrace. It concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. And when the comedy eventually turns serious, the transition is flawless and shattering. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Thwak—The latest bit of slapstick buffoonery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. $25–$30. Tues.–Sat. at 8, Sun. at 3. Through 5/9. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Tongue of a Bird—Ellen McLaughlin joins *Angels in America* alum David Marshall Grant with a play of her own, this one by way of the Mark Taper Forum in Los Angeles. Cherry Jones, radiant as a gemstone, stars as a search-and-rescue pilot charged with finding a little girl in the Adirondacks; Lisa Peterson directs. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 4/18. *The Public Theater, 425 Lafayette St. (239-6200).*



Opening
So Sue Me!

Cy Coleman, the Broadway composer who took a brief detour through Times Square grit two years ago with *The Life,* returns to the mainstream musical-making he does best in *Exactly Like You,* a courtroom farce about a man who locks his mother-in-law in the closet. Patricia Birch directs; the York Theatre Company presents. Opens April 14 at the Theatre at Saint Peter's Church, at Citicorp Center.

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.,* then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2.5 Minute Ride—Lisa Kron, one fifth of the Obie-winning Five Lesbian Brothers, breaks away in her one-woman show, which juxtaposes a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Public Theater, 425 Lafayette St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Photograph by Carol Rosegg.

art

Susan Derges . . . "Pleasure Dome"

Galleries

Solos

Madison Avenue and Vicinity

Andrew Ehrenworth—New paintings of children; through 5/9. Graham, 1014 Madison Ave. (535-5767).

Elias Goldberg—Paintings and watercolors of cityscapes, figures, still lifes, and interiors by this New York native (1886–1978), whose impressionist style recalls Pissarro; through 5/31. Gat, 1100 Madison Ave. (327-0441).

Kara Hammond—Paintings of stark vistas, such as an empty parking lot, highway sound walls, or a plane flying through the sky; through 5/8. Richards, 1045 Madison Ave. (924-0858).

Mark Hampton—Drawings and watercolors by the late interior designer on loan from various private collections; through 5/29. New York School of Interior Design, 170 E. 70th St. (472-1500).

Leon Kelly—Surrealist paintings from the twenties through the seventies; through 5/8. Berry-Hill, 11 E. 70th St. (744-2300).

Brice Marden—Eight triptychs from the early seventies whose vertical panels of subtle colors epitomize the artist's painting at that time; through 5/29. C & M Arts, 45 E. 78th St. (861-0020).

Sigmar Polke—New works on paper, through 4/24 at Knoedler, 19 E. 70th St. (794-0550); and unusual and little-known drawings executed in series from the sixties through the eighties, through 4/24 at Werner, 21 E. 67th St. (988-4500).

J. M. W. Turner/Josef Sudek—Paintings, watercolors, and oil sketches made by the artist during the later part of his career, including works on loan from the Tate Gallery and other institutions/A selection of the Czech photographer's works from the twenties and thirties, including images of landscapes taken along the Elbe River, figures in the parks of Prague, and interiors of St. Vitus Cathedral. Through 6/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Andy Warhol—A selection of paintings from the 1985 series "Philip's Skull," using silkscreens made from CAT-scan films of the skull of Philip Niarchos, who commissioned the artist to paint his portrait; through 5/22. Gagosian, 980 Madison Ave. (744-2313).

57th Street Area

Stephan Balkenhol—Works on paper from the collection of Deutsche Bank and a large hand-hewn wood sculpture; through 4/30. Lobby Gallery, Deutsche Bank, 31 W. 52nd St. (469-3207).

Sue Coe—A new series of narrative mixed-media paintings by the political artist titled "The Pit: The Tragical Tale of the Rise and Fall of a Vivisector"; through 6/5. St. Etienne, 24 W. 57th St. (245-6734).

Joseph Cornell—A selection of the artist's boxes and collages; through 4/24. Helman, 20 W. 57th St. (245-2888).

Ruth Duckworth—A survey of the 80-year-old ceramist's stoneware and porcelain sculptures; through 5/22. Clark, 24 W. 57th St. (246-2205).

Emily Eveleth—Paintings and drawings that depict familiar objects isolated against minimal backgrounds; through 4/24. Danese, 41 E. 57th St. (223-2227).

Glen Hansen/Kevin King—Realist paintings of sites in Venice/Paintings and works on paper that depict contemporary figures in enigmatic narratives that evoke the works of northern Renaissance painters. Through 4/24. Fischbach, 24 W. 57th St. (759-2345).

John Hull—New paintings from the series "Tales From the New West" that depict southern Colorado criminals and ruffians in western settings; through 5/5. Tatistcheff, 50 W. 57th St. (664-0907).

Michael Mazur—New paintings of abstracted landscapes; through 5/15. Ryan, 24 W. 57th St. (397-0669).

Ray Parker—Abstract works on paper from 1960; through 5/15. Washburn, 20 W. 57th St. (397-6780).

Curtis Phillips/Kathy Moss—Paintings of mysterious landscapes/Paintings that depict repeated botanical images. Through 4/24. O'Hara, 41 E. 57th St. (355-3330).

Alexander Ross/Karin Davie—Paintings whose organic forms are based on objects the artist shapes from plasticine/A series of large-scale works on paper whose surfaces are scattered with raised circles of mirrored glass. Through 5/1. Boone, 745 Fifth Ave. (752-2929).

Charles Seliger/Morris Graves—Recent abstract paintings by the artist who had his first exhibition at Peggy Guggenheim's gallery, Art of This Century, when he was 19/Works on paper depicting images from nature. Through 5/1. Rosenfeld, 24 W. 57th St. (247-0082).

Neil Welliver—Recent paintings of Maine landscapes; through 4/24. De Nagy, 724 Fifth Ave. (262-5050).

Jane Wilson—Recent paintings of non-site-specific landscapes in which skies are anchored by low horizontal planes of land and ocean; through 5/1. DC Moore, 724 Fifth Ave. (247-2111).

SoHo and TriBeCa

Stan Brodsky—New abstract paintings; through 5/4. Kelly, 591 Broadway (226-1660).

Robert Burke/Michele Basora—New paintings in which sunsets, a Parisian café, and other scenes seem to have been composed through a paint-by-numbers format/Paintings of isolated babylike figures in a state of anticipation. Through 5/1. Collins, 83 Grand St. (226-1861).

Bonnie Collura—"Liberty," the first installment of the artist's trilogy "Inalienable: Liberty, Life, the Pursuit of Happiness," in which drawings and sculpture depict nature as moral barometer of good and evil; through 4/24. Basilico, 26 Wooster St. (966-1831).

Milton George—Expressionistic paintings inspired by the self-taught Jamaican artist's recent trips to Cuba; through 5/1. Cavin-Morris, 560 Broadway (226-3768).

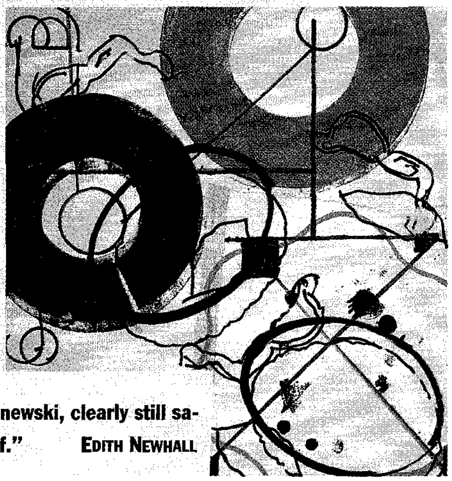
Klaus Hartmann—Paintings that depict scenes from a lost arcadia; through 5/8. Klagsbrun, 526 W. 26th St. (243-3335).

Lothar Hempel—The final part of a trilogy begun earlier this year

Installation

Texas Two-Step

Life is no picnic for sculptors. They spend their days carving or welding or casting and, if they're not tied to some menial job, teaching. When they're very lucky—sculpture not being the easiest art to sell—they get a show or a commission. The perks, to put it mildly, are few and far between. So when John Beech, a Brooklyn-based sculptor, learned that his application for an eleven-week residency at the Chinati Foundation in Marfa, Texas, had been accepted, and that he was also being given rooms to accommodate guests, he decided to share. Beech invited his sculptor friend Christopher Lesnewski, also a Brooklyn resident, with whom he'd previously collaborated on drawings, to join him for a week. Not just for fun, of course—Beech, who'd known Lesnewski since their art-student days at Berkeley, saw an opportunity for the two of them to make the most of the foundation's printing press, installed by the late sculptor and founder of Chinati, Donald Judd. The finished collaborative works on paper (right), along with individual sculptures by each, go on view at the Sculpture Center this week (167 East 69th Street; April 15 through May 13). The American vernacular sensibility the two share is obvious in the materials they've used as printing templates—from inked-up rubber floor mats to grinding discs. Almost everything, in fact, but the kitchen sink. "We like to use the things that are around us, so we went to a salvage yard in El Paso and found some kitchen things," says Lesnewski, clearly still savoring the memory of that day's yield. "A *lot* of perforated stuff." **EDITH NEWHALL**



Photograph courtesy of the Sculpture Center.

whose works in painted plywood, photographs, drawings, and film refer to popular culture and focus on the making and meaning of a happy ending; through 5/15. Kern, 558 Broadway (965-1706).

Julia Jacquette/Kelly McCormick—New paintings of images derived from fifties and sixties magazines/Screen-printed ink on vinyl paintings that combine geometric and primordial forms. Through 5/8. Solomon, 172 Mercer St. (941-5777).

Gillian Jagger—Three large installations that explore the rift between man and nature; through 4/24. Kind, 136 Greene St. (925-1200).

Clay Ketter—Wall-mounted sculptures that incorporate plastic laminates, masonite, glass, and prefabricated kitchen units, and paintings that suggest the sculptures; through 5/1. Sonnabend, 420 W. Broadway (966-6160).

Elizabeth King—An installation of sculpture and videography drawing on early automata, the history of articulated mannequins, and the alchemist's homunculus; through 5/22. Kent, 67 Prince St. (966-4500).

Barry McGee—A floor-to-ceiling painting, drawing, and sculptural installation that fills the entire gallery; through 4/24. Deitch, 76 Grand St. (343-7300).

Meredith Monk—Video and audio installations, drawings, and reliquaries by the pioneering composer, choreographer, singer, filmmaker, and director; through 5/8. Taylor/TZ'Art, 470 Broome St. (966-9059).

Nabil Nahas—Recent paintings whose surfaces are built up of granular forms that coalesce as images; through 4/24. Sperone Westwater, 142 Greene St. (4431-3685).

Richard Pettibone—New paintings and sculptures that are the artist's humorous appropriations of works by Brancusi, Duchamp, and Picasso; through 4/24. Marcus, 578 Broadway (226-3200).

James Reilly—Paintings of figures in disquieting relationships, by a British artist; through 5/15. Brownstone, 39 Wooster St. (334-3455)

Adam Ross—Recent paintings and drawings of images that suggest futuristic cityscapes; through 5/15. Golden, 39 Wooster St. (274-0080).

Sarah Rossiter—A large lightbox photograph of the artist and a large sewn vinyl-and-velvet soft sculpture, both of which use the first manned space missions as a metaphor; through 4/30. Erben, 476 Broome St. (966-5283).

Michelle Segre—Ink drawings and sculpture; through 5/15. Inglett, 100 Wooster St. (343-0573).

Karen Yasinsky—Animated film works that explore the actions of awkward figures; through 5/15. Kaplan, 48 Greene St. (226-6131).

Chelsea

Miroslaw Balka—Sculptures and installations by a Polish artist that use various objects and materials to suggest traces of a human presence; through 5/15. Gladstone, 515 W. 24th St. (206-9300).

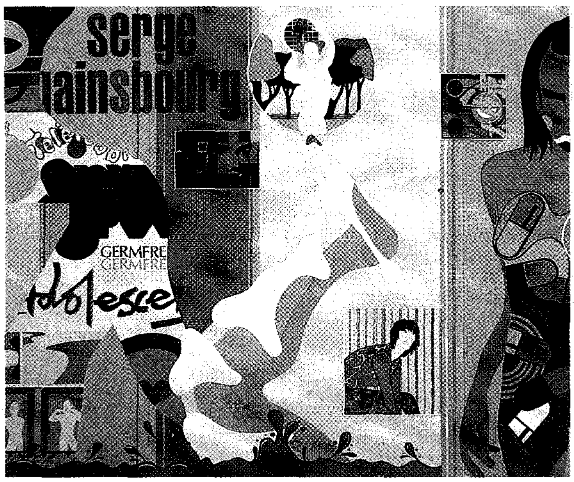
Robert Bordo—New paintings whose images are derived from arrangements of landscape postcards; through 4/24. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Nina Bovasso—New mixed-media paintings and drawings that depict patterns of shapes and lines morphing from structure to structurelessness; through 5/15. Clementine, 526 W. 26th St. (243-5937).

Marc Brandenburg—An installation of 100 drawings based on photographs; through 4/24. XL, 504 W. 22nd St. (462-4111).

Kwang-Young Chun—Paintings that incorporate hundreds of tiny triangular units wrapped in mulberry paper bound together with string; through 4/24. Foster, 529 W. 20th St. (966-9024).

Jean Cocteau—Drawings, books, and ceramics by the French poet and artist and photographic portraits of him by Lucien Clergue, Louise Dahl-Wolfe, Robert Doisneau, and others; through 5/9. Wessel + O'Connor, 242 W. 26th St. (242-8811).



Terry Hoff and Rachael Neubauer—Collaborative three-dimensional works that evoke the physical and mental detritus of childhood; through 5/8. Rare, 435 W. 14th St. (645-5591).

Roni Horn—Color photographs of scenes of everyday life in Iceland that are installed to form a continuous horizon line along all four walls of the gallery; through 5/8. Marks, 522 W. 22nd St. (243-0200).

Mike Kelley—A two-part sculpture that re-creates a wishing well and its surrounding fence in Los Angeles's Chinatown; through 5/8. Metro Pictures, 519 W. 24th St. (206-7100).

Ellsworth Kelly—Thirty pencil and ink works on paper made by the artist between 1960 and 1962 that have not been previously exhibited; through 5/15. Marks, 523 W. 24th St. (243-0200).

Mary Kelly/Tirtza Even—A continuous intaglio text on compressed lint whose individual stories are based on politically motivated atrocities/Unique digitally altered videos in which images of landscapes with people seem to evolve slowly in time. Through 4/24. Postmasters, 459 W. 19th St. (727-3323).

Julian Lethbridge—Recent abstract paintings and drawings whose motifs are drawn from random or naturally occurring patterns; through 4/24. Cooper, 534 W. 21st St. (255-1105).

Chuck Nanney—Paintings on unorthodox materials; through 5/1. Debs, 529 W. 20th St. (647-7080).

Beverly Pepper—New bronze sculptures inspired by Greek gods and stone sculptures representing the artist's perception of time; through 5/15. Marlborough Chelsea, 211 W. 19th St. (463-8634).

Daniel Pflumm—Video and sculpture that utilize corporate structures and systems; through 5/1. Greene Naftali, 526 W. 26th St. (463-7770).

Jack Pierson—Large paintings that depict close-up images from the artist's digital videos, and new collages made from fragments cut or torn from the artist's color photographs; through 5/1. Cheim & Read, 521 W. 23rd St. (242-7727).

Julio Rondo—New abstract paintings; through 5/8. Gasser & Grunert, 524 W. 19th St. (807-9494).

Joe Scanlan—An installation that juxtaposes a coffin fabricated to the artist's specifications against devices of his invention, such as plastic cosmetic tears; through 5/8. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Joseph Schneider/Claire Jervert—Sculpture and collage/Photographic images of UFOs from television programs. Through 5/1. Trans Hudson, 416 W. 13th St. (242-3232).

Other

Susan Mayr—Paintings of atmospheric landscapes; through 4/25. Bodell, 13 E. 7th St. (477-1820).

Group Shows

Madison Avenue and Vicinity

Wildenstein—19 E. 64th St. (879-0500). "French Master Drawings From the 16th Through the 18th Centuries," with works by Boucher, Fragonard, Greuze, Watteau, others; through 5/1.

Talent **Taking its cues from Kenneth Anger's 1954 film *The Inauguration of the Pleasure Dome,* "Pleasure Dome" brings together the efforts of nine artists who create their own mythic worlds, while also calling to mind Anger's colors and images (left, Michael Bevilacqua's *Atom Tan,* 1999). At Jessica Fredericks Gallery, 504 West 22nd Street; through May 15.**

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Reflections in a Looking Glass: A Lewis Carroll Centenary Exhibition," an overview of photographs, manuscripts, and drawings by the Victorian writer and artist; through 4/24.

Findlay—41 E. 47th St. (486-7660). "Unknown Talent," paintings by women abstractionists from the thirties to the fifties; through 5/15.

Municipal Art Society—457 Madison Ave. (935-3960). "Elsie de Wolfe: Suitability, Simplicity, and Proportion," an exhibition of the designer's belongings, including paintings by Walter Gay, Drian, and Oliver Messel; photographs by Cecil Beaton, Horst, and Baron de Meyer; and furniture, scrapbooks, and objects; through 4/30.

SoHo and TriBeCa

Lennon, Weinberg—560 Broadway (941-0012). "Three Rooms," paintings by Harriet Korman, Joan Mitchell, and Catherine Murphy; through 4/24.

Thread Waxing Space—476 Broadway (966-9520). "Conceptual Art As Neurobiological Praxis," works by Albenda, Gillick, Gordon, Kim, Lislegaard, Ritchie, Ruff, others; through 5/1.

Weyl—375 W. Broadway (219-1446). Reliefs and wall works by Graham, Johns, Kelly, Kienholz, Lichtenstein, Oldenburg, Rauschenberg; through 4/24.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Paintings and sculpture by Dena Shottenkirk; through 4/18; photographs by Kaucylia Brooke and works by Ellen Kozak; through 4/25.

Cacciola—501 W. 23rd St. (462-4646). Works by artists who have been affiliated with the Pennsylvania Academy of Fine Arts, including Dressner, Omwake, Palmore, Samuelson, Sloan; through 4/30.

Fredericks—504 W. 22nd St. (633-6555). "Pleasure Dome," new mythic works by Bevilacqua, Brown, Essenhigh, Fox, Kern, Monchaux, Murakami, Tomaselli, Weber; through 5/15.

Martinez—515 W. 27th St. (563-1075). Graffiti paintings from 1970 to the present by CASE 2, RIFF 170, and TRACY 168, with photographs by Chalfant and Stewart; through 5/30.

303—525 W. 22nd St. (255-1121). "No Place Rather Than Here," photographs by Lee and Murphy, paintings by Rayson and Garner, gouaches by Ali, and video by Gidley; through 5/1.

White Box—601 W. 26th St. (727-0767). "Unquiet Urbanism," installations by Iair Rosenkranz and Allan Wexler and photographs and sculpture by Bill Barrette exhibited with Pablo Neruda's poem "The Heights of Macchu Picchu"; through 6/8.

White Columns—320 W. 13th St. (924-4212). "Visitor," photographs by Gieseke, video stills by Alic, miniature sculpted landscapes by Ethridge, and works by Feinstein, Gould, Heindl, McKenna, and Webster; through 5/2.

Other

Baruch College—135 E. 22 St. (202-2881). "Icons of Industrial Expansion: American Precisionist Prints, 1925–1941," works by Davis, Huntley, Lozowick, Ronnebeck, Spruance, others; through 4/22.

Columbia University—Temple Hoyne Buell Center, 100 Avery Hall (854-8165). "Architecture and

Photograph courtesy of Jessica Fredericks Gallery.

Revolution: Las Escuelas Nacionales de Arte en la Habana," works by Consuegra, Garatti, Gottardi, Loomis, Porro; through 5/7.

Hebrew Union College—1 W. 4th St. (824-2205). Oil paintings depicting Eve by Deborah Rosenthal and a retrospective of printmaker Robert Broner's works; through 7/16. . . . "Avoda: Objects of the Spirit," ceremonial objects by Tobi Kahn; through 5/28.

Gracie Mansion—54 St. Marks Place (505-7055), Wed.–Sat. 12–6. "No Kidding," visions of childhood in works by Budman, Dams, Davies, Flechemuller, Lack, Rich, Sandlin, Sullivan; through 4/24.

Rotunda—3 Clinton St., between Cadman Plaza West and Pierrepont St., Brooklyn (718-875-4047), Tues.–Fri.12–5, Sat. 11–4. "Formulas for Revelation," works exploring spirituality by Beirne, Joseph, Just, Scott, Zittel, others; through 5/22.

Photography

Mario Algaze—Photographs taken in Latin America by the Cuban artist; through 5/8. Throckmorton, 153 E. 61st St. (223-1059).

Tom Bamberger—Recent landscape photographs of California and the Midwest; through 5/1. Tonkonow, 601 W. 26th St. (255-8450).

Ralph Bartholomew, Jr.—Original photographs by one of the leading American advertising photographers of the mid-twentieth century; through 5/29. De Lellis, 47 E. 68th St. (327-1482).

Hans Bellmer—Photographs and drawings from the thirties and forties by the Surrealist artist; through 5/1. Ubu, 16 E. 78th St. (794-4444).

Benrubi—52 E. 76th St. (517-3766). "Flashback: The Sixties," photographs by Arbus, Bailey, McCartney, Klein, Warhol, Winogrand, others; through 5/8.

Dan Estabrook—"Inherent Vice," recent photographs; through 4/24. Morthland, 225 Tenth Ave. (242-7767).

Nat Fein—Vintage photographs of New York events, streets scenes, and celebrities ranging in date from the thirties through the fifties; through 5/15. Goldstein, 39 Wooster St. (431-0314).

Rena Bass Forman/Sabrina Brandt Kelley—Sepia-toned gelatin prints of Death Valley/Photographs of American icons, from Coke machines to school playgrounds; through 5/15. Wächter, 39 E. 78th St. (327-2529).

Robert Frank—"From the Canadian Side," recent photographs taken in Nova Scotia by the documentarian known best for *The Americans*, alongside vintage prints from his 1953 Welsh-miner series; through 4/24. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Frank Gohlke/Stuart Klipper—A photographic meditation on the life and length of the Sudbury River in Massachusetts/Panoramas of polar regions. Through 6/30. Dorsky, 379 W. Broadway (966-6170).

Philippine Hoegen—Photographs of and by the artist showing her in claustrophobic interiors; through 4/24. Team, 527 W. 26th St. (279-9219).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Louise Lawler—Photographs of art-auction exhibitions, museums, and corporate art collections from the photographer's "Tremaine" series; through 4/30. Skarstedt, 42 E. 76th St. (737-2060).

Steve Lehman—Photographs of Tibet by the photojournalist who broke the story of the region's unrest in 1987 and 1989; through 6/5. Newseum, 580 Madison Ave. (317-7596).

Laurent Millet—Works from the French photographer's "Petite Machines" and "Wind Trap" series; through 5/15. Mann, 210 Eleventh Ave. (570-1223).

Andrew Moore—Recent large-format photographs taken in Havana; through 5/13. Richardson, 560 Broadway (343-1255).

Martin Parr—Bright color images of subjects the artist considers to exhibit "bad taste" or "common sense"; through 4/24. Borden, 560 Broadway (431-0166).

Scott Peterman—Photographs documenting the activities of ice fishermen in the artist's native Maine; through 5/1. Silverstein, 520 W. 21st St. (929-4300).

Platinum—551 W. 22nd St. (352-0070). Landscape photographs by Walter Chappell, John Paul Caponigro, and Paul Caponigro; through 4/28.

Elliot Porter—Vintage dye-transfer prints by an early experimenter in color; through 5/15. Klotz, 22 E. 72nd St. (327-2211).

Clifford Ross—Thirty new photographs that capture water surfaces; through 5/1. Houk, 745 Fifth Ave. (750-7070).

Peter Sekaer—Vintage images by a social-documentary photographer and former collaborator with Walker Evans; through 5/1. Greenberg, 120 Wooster St. (334-0010).

Toshio Shibata—Recent black-and-white landscapes; through 5/27. Miller, 20 W. 57th St. (397-3930).

William Henry Fox Talbot—Mid-nineteenth-century portraits and figure studies of friends and family by the British inventor of photography on paper; through 4/30. Kraus, 25 E. 77th St. (794-2064).

Fred Zinnemann—Vintage photographs by the Academy Award–winning director most famous for films like *High Noon, From Here to Eternity,* and *The Day of the Jackal*; through 5/19. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

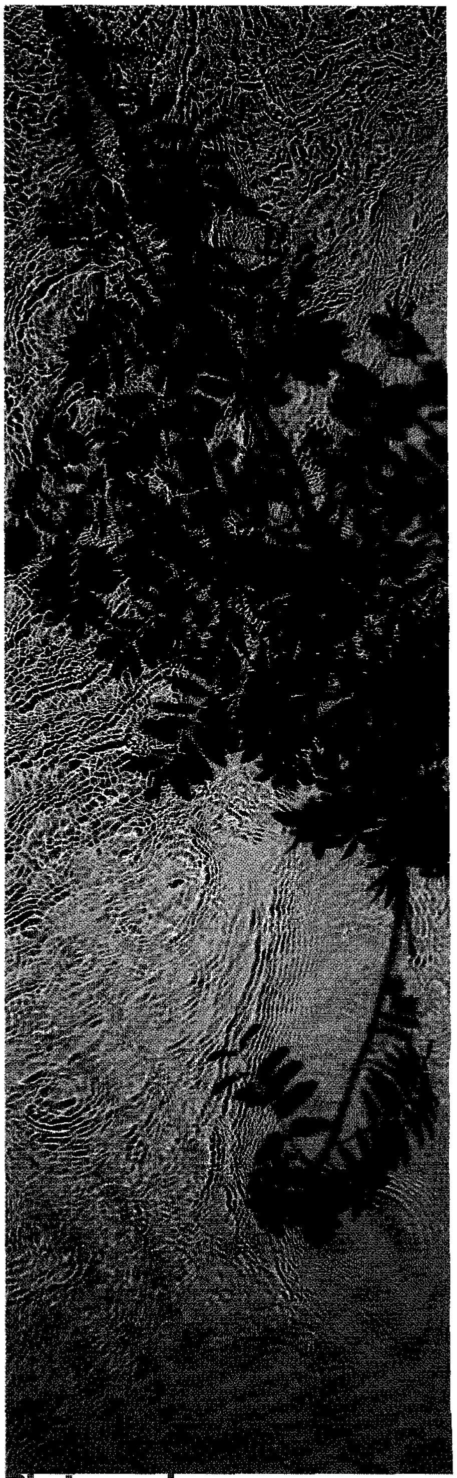
American Museum of Natural History—"The *Endurance*: Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 5/30. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors .

Bard Graduate Center for Studies in the Decorative Arts—"Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco." Furniture and decorative works from Roman palaces, on loan from public and private collections; through 6/13. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . . "Domestic Transformations." Works by the Brooklyn-based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.



Photography

River View

By slipping photographic paper into England's River Taw in the dark of night and then shining a flashlight over it, Susan Derges was able to capture these strangely poetic images of moving water. At James Danziger Gallery, 851 Madison Avenue; through May 8.

Photograph courtesy of James Danziger Gallery.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"A Victorian Salon: Paintings From the Russell-Cotes Art Gallery and Museum, Bournemouth, England." Thirty-five nineteenth-century paintings collected by the British hotelier Merton Russell-Cotes (1835–1921), among them works by Edwin Landseer, Edwin Long, Albert Moore, and Dante Gabriel Rossetti; through 4/17. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

El Museo del Barrio—"Cinema Kinesis." A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . "The S-Files." Works by 23 emerging New York–based Latin-American artists and U.S.-born artists of Latin American descent who have submitted work to the museum; through 6/30. . . . "Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth." Forty-five carved wooden saint and holy figures from the museum's permanent collection; 4/9–6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais' celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Krizia." An exhibition of the sculptural clothing of Mariuccia Mandelli, the designer behind the Krizia label; 4/15–5/8. New York University, 100 Washington Square East (998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; through 5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Japan Society—"Crosscurrents: Masterpieces of East Asian Art From New York Private Collections." Ceramics, calligraphy, sculpture, ceramics, bronze, and lacquer works from various private New York collections; through 7/11. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; 4/18–9/9. . . . "Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. . . . "Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/2000. . . . "The Nature of Islamic Ornament, Part III: Geometric Patterns." The third exhibition in a four-part series covering designs in Islamic ornamentation; through 7/18. . . . "The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/2000. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Late-16th Century to Early-19th Century Indian Drawings"; through 7/5. . . . "Masterpieces From the Gilman Paper Company Collection." Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"France Divided: Impassioned Responses to the Dreyfus Scandal." A selection of posters and lithographs illustrating France's reactions to the wrongful 1894 conviction and imprisonment of Captain Alfred Dreyfus; through 6/13. 18 First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Sigmar Polke: Works on Paper, 1963–1974." The first in-depth American examination of the German artist's early works on paper; through 6/16. . . . "The Museum As Muse: Artists Reflect." Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, Komar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . "Projects 68: William Kentridge." The world premiere of the South African filmmaker's most recent film animation, *Stereoscope*; 4/15–6/8. . . . "Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; through 5/18. . . . "70/10: Documenting the Modern." Ephemera from the museum's archives documenting its history since its founding in 1929; through 6/26. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Mary Lucier: Floodsongs." A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of World War I–era New York; through 5/2. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern Western fashion; through 4/24. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"174th Annual Exhibition." Recent works by more than 190 artists; through 4/25. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

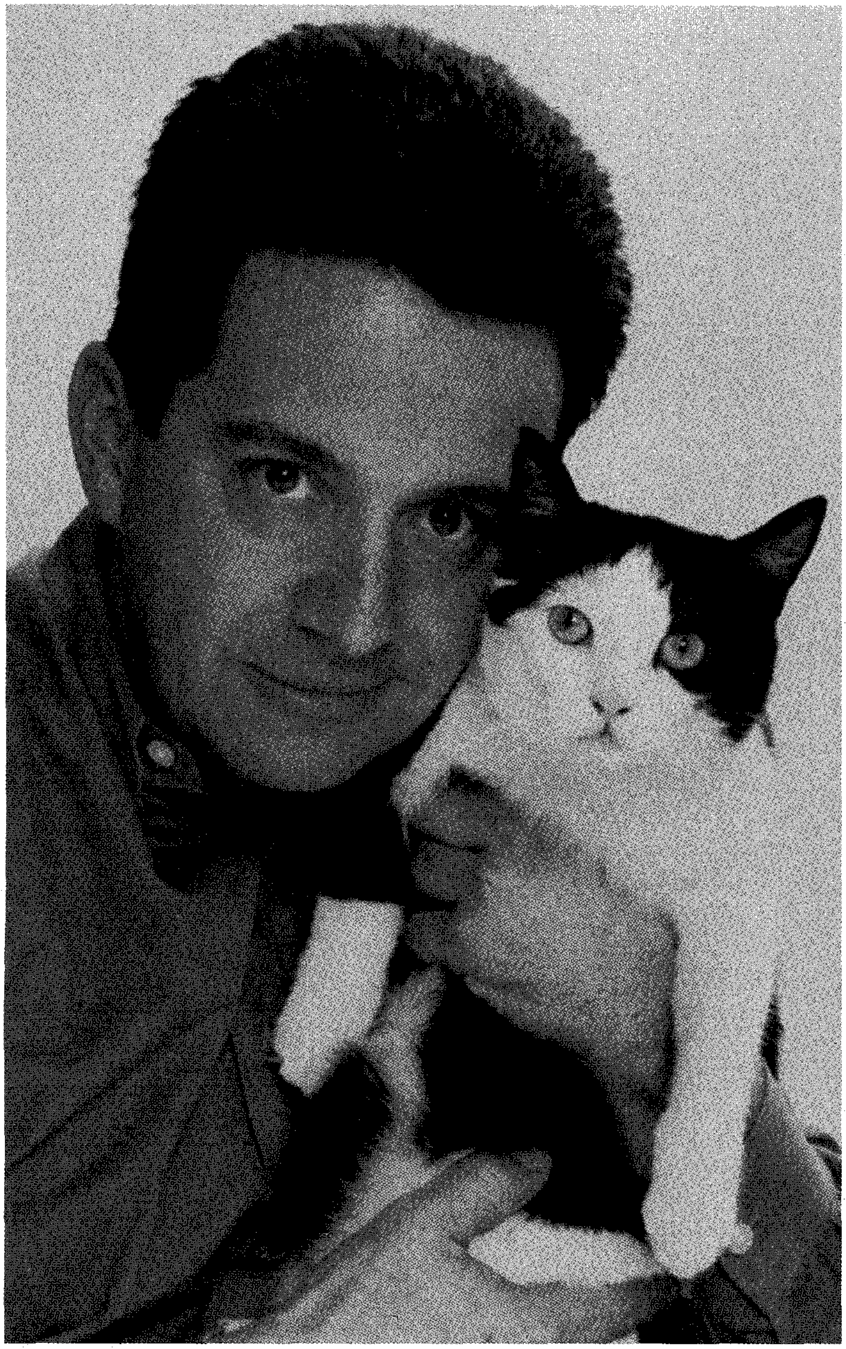
New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist, who died of AIDS in 1992; through 6/20. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Inventing the American Past: The Art of F. O. C. Darley." A selection of drawings and sketches by the American illustrator (1821–1888) of such literary classics as *The Legend of Sleepy Hollow* and *The Old Curiosity Shop* drawn primarily from the library's Miriam and Ira D. Wallach Division of Art; 4/17–6/26. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Refuge: The Newest New Yorkers." Photographs by Mel Rosenthal documenting the lives of refugees in communities

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Love Needs No Pedigree

Photo by Mary Bloom

WABC-TV Meteorologist Bill Evans with 2-year-old "Inge".

Two Heads Are Better Than One!

Adopt a mixed breed pet at North Shore Animal League or your local animal shelter.

North Shore Animal League

North Shore Animal League
Dept. MS • Lewyt Street, Port Washington, NY 11050
(516) 883-7900 Ext. 254
Or visit our website at www.nsal.org

across New York State; through 6/20. . . . "The Celebrated Hatter." An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin's Hat Emporium, made him a household name; through 6/13. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Generation Z." An exhibition of works by emerging artists who transform conditions of conditions of contemporary society through their artistic practice; 4/18–6/6. . . . "Denise Green: Resonating." A survey spanning 25 years of the Australian artist's career, tracing the evolution of her painting from her early "New Image" period to recent explorations in black and white; 4/18–6/6. . . . "100 Drawings." Drawings by young artists; 4/18–6/6. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 8/8. . . . "The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—Closed for installation until 4/23. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese woman, who disappeared mysteriously in the thirties, by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). 4/14 and 4/15 at 10 and 2: "Magnificent Jewels." On view from 4/8. 4/16 at 10: "Important Silver, Objects of Vertu, and Russian Works of Art." On view from 4/10. 4/16 at 2: "Important English Silver from a New England Collection." On view from 4/10. 4/20 at 2: "Magnificent Hawaii and 1851 Issue United States Covers from the Tito Collection." On view from 4/17.

Christie's East—219 E. 67th St. (546-1000). 4/15 at 2 and 6: "Fine Jewelry." On view from 4/10. 4/19 at 10 and 2: "French Roads and Bridges: Modern Literature." On view from 4/15. 4/20 at 10 and 2: "Entertainment, Rock & Roll, and Animation." On view from 4/17.

Doyle—175 E. 87th St. (427-2730). 4/14 at 10: "American Furniture and Decorations and Fine American Indian Art." On view from 4/10.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 4/13–4/15 at 10:15 and 2: "Jewelry." On view from 4/7. 4/14 at 10:15 and 2: "Silver." On view from 4/10. 4/16 at 10:15 and 2: "Posters." On view from 4/10.

Swann Galleries—104 E. 25th St. (254-4710). 4/15 at 10:30: "Rare Books." On view from 4/12.

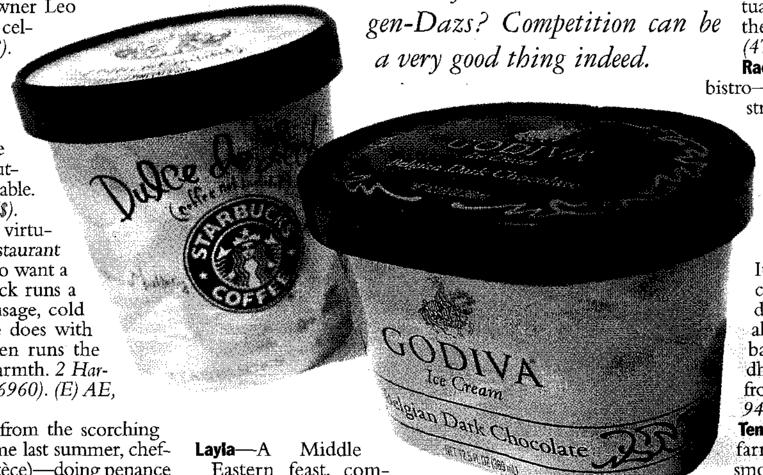
restaurants

Pig Heaven...Cocktail Hour...Brown's

Shopping

The Battle of the Brands

The ice-cream industry, so innocent and wholesome on the surface, is actually racked with more internecine feuds than Silicon Valley. Dreyer's—the manufacturer of Starbucks ice creams and its own house brand—used to distribute Ben & Jerry's, but now Ben & Jerry's has signed up with Häagen-Dazs. So to keep a toe in the "ultra-premium" market (and perhaps in retaliation), Dreyer's has just started churning out a line of Godiva ice creams (the Belgian dark chocolate is an insanely rich standout). And can it be a coincidence that an assortment of new Starbucks flavors includes dulce de leche, a super-sweet caramel concoction that was introduced to the American market by none other than Häagen-Dazs? Competition can be a very good thing indeed.



Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (786-1500). (M–E) AE, CB, DC, MC, TM, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Photograph by Amy Freeth.

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre- or post–Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Mono—The chef at this West Village bistro derives intense flavors from herbs, spices, and flavored oils, keeping butter and cream to a minimum. You couldn't tell by the taste of dishes like star-anise-cured salmon tartare with lentil pancake, vanilla-roasted spring vegetables, and chamomile-steamed wild striped bass. Each of three tasting menus—market, vegetarian, and seafood—is paired with appropriate wines. *342 W. 11th St. (645-9009). (M) AE, DC, MC, TM, V.*

Neva—This Russian newcomer is part art gallery, part dance club, and part restaurant, serving such Slavic staples as borscht and caviar. *28 Seventh Ave. S., nr. Morton St. (243-3166). (M) AE, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Ave. So., nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this

Tasting

Spirited Defense

Contrary to what one might observe any night at any steakhouse, "the thing to start a meal with is not a martini or a Scotch," says Linda Lawry of the International Wine Center. "The point is to whet your appetite and get in the mood for eating." The always moody French have long known this, which is why they excel at the art of the apéritif, a class Lawry will be teaching (in English) at the French Institute on April 20. Attendees will sample such underappreciated distilled spirits as the Cognac-and-unfermented-grape-juice Pineau des Charentes, the anise-flavored Ricard, and the oak-aged Chartreuse, a mysterious concoction made by Carthusian monks who've kept their sixteenth-century recipe a well-guarded secret. (22 East 60th Street; $55; for reservations, call 355-6100, extension 247.)

Photograph from Camerique/Archive Photos.

Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

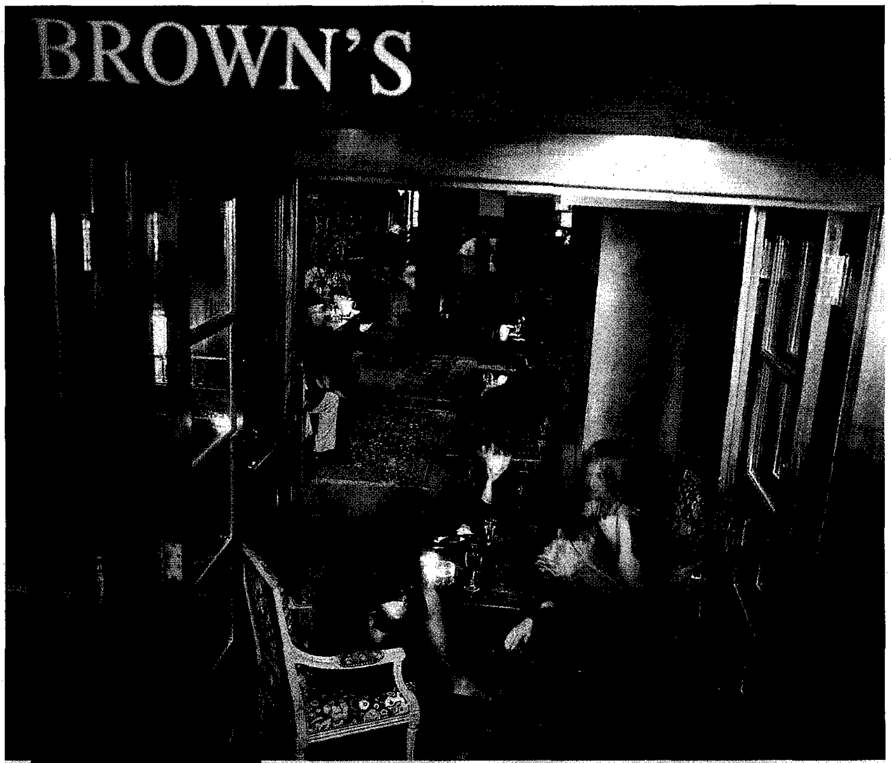
Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for



ASK GAEL

Is there a new playpen for the Upper East Side's brat pack?

Orphaned by the quietus of Frederick's and Mortimer's, birds of a feather—youngish as well as not-so—are flocking to Brown's. Pops Howard Stein is a pro (Au Bar), but this spot barely simmered as Gertrude's till Stein bequeathed it to his daughter Taylor. Is this proof that the blonde in the cowboy hat is not quite the clueless cupcake she seemed in the *Observer's* recent pitiless dissection? Or can it be that a likable cupcake with a passion for fun and a 22-karat Rolodex has astonishing draw? Think full-fledged moguls and dusty old Wasp socialites, but most significantly, expensively draped Muffys toting $800 pocketbooks and moneyed young bucks. Once forced to safari downtown for kicks, these Madison Avenue progeny can now sip and flirt close to home. It's definitely not about the food, though it is simple, clean, and good enough (except for the hockey puck posing as a burger). Entrées, $12 to $28. (33 East 61st Street; 888-9127.)

Photograph by Kenneth Chen.

4 ?
[Tea for two?]
Choosing a restaurant doesn't have to be a puzzle.
IT'S FREE!
DINE·123
YOUR TELEPHONE RESTAURANT GUIDE™
(212) DINE-123
(212) 346-3123
Over 2100 restaurants at your fingertips!
NEW YORK MAGAZINE

"We Cure Our Own Corned Beef. Our Chicken Soup Cures Everything Else."
BEN'S
KOSHER DELICATESSEN
RESTAURANTS & CATERERS
MANHATTAN
209 W. 38th St. (West of 7th)
Phone: (212) 398-BENS (2367)
Fax: (212) 398-DELI (3354)

Late Night Dining - See Our Show After the Show!
Asti
HOME OF THE SINGING WAITERS AND OPERA SINGERS
NORTHERN ITALIAN CUISINE
13 E. 12th St. (5th & University)
TEL. 741-9105
CREDIT CARDS
Since 1925 in Greenwich Village

LOLA
30 w 22 st / 212 675 6700
www.lolany.com

DaRosina
Ristorante Italiano
Homemade Pasta Our Specialty
Prix Fixe Dinner $19.99
342 W.46th St.(Bet 8th-9th Ave) • (212) 977-7373

those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

43rd–56th Streets, East Side

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (758-6633). (M–E) AE, DC, MC, TM, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Simply Caviar—One of the newest caviar bars in midtown offers a lavish selection of caviar sampler and luxurious entrées like truffle tortellini, filet mignon in a tarragon demi-glace, and a foie gras platter. An adjacent retail counter sells caviar and other indulgences to go. Jacket required. *350 Park Ave., at 51st St. (838-3900). (M–E) AE, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bistro Latino—This nightclub and restaurant evokes the tropics with its south-of-the-border décor, its luscious cocktails, its tango dancers, and especially chef Rafael Palomino's exotic South American menu. Start with the Colombian empanadas or the Ecuadoran seviche before moving on to the inevitable, flavor-packed paella. *1711 Broadway, at 54th St. (956-1000). (M) AE, DC, DS, MC, TM, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous af-

Object of Desire
This Little Piggy

It could be the current craze for Latin-Americana, or it could be that watching Ally McBeal on Monday nights makes us all feel a little . . . porcine. Whatever the reason, Tuesday seems to be suckling-pig night at two new restaurants. At Wild Blue (1 World Trade Center, 107th floor; 524-7107), chef Michael Lomonaco roasts the whole pig (below) over a bed of Vidalia onions, applies an ancho-chili-and-honey glaze, and serves a plate with portions cut from the rib and hind- and forequarters, plus plenty of skin and cracklings. Chez Louis chef Matthew Tivy presents his garlic-and-herb-marinated pig whole—"Some people have a problem with that"—and serves it right away to keep the skin crisp (74 West 50th Street; 333-3388).

Photograph by Joseph Scafuro.

Why go to just one great restaurant when you can go to 50?

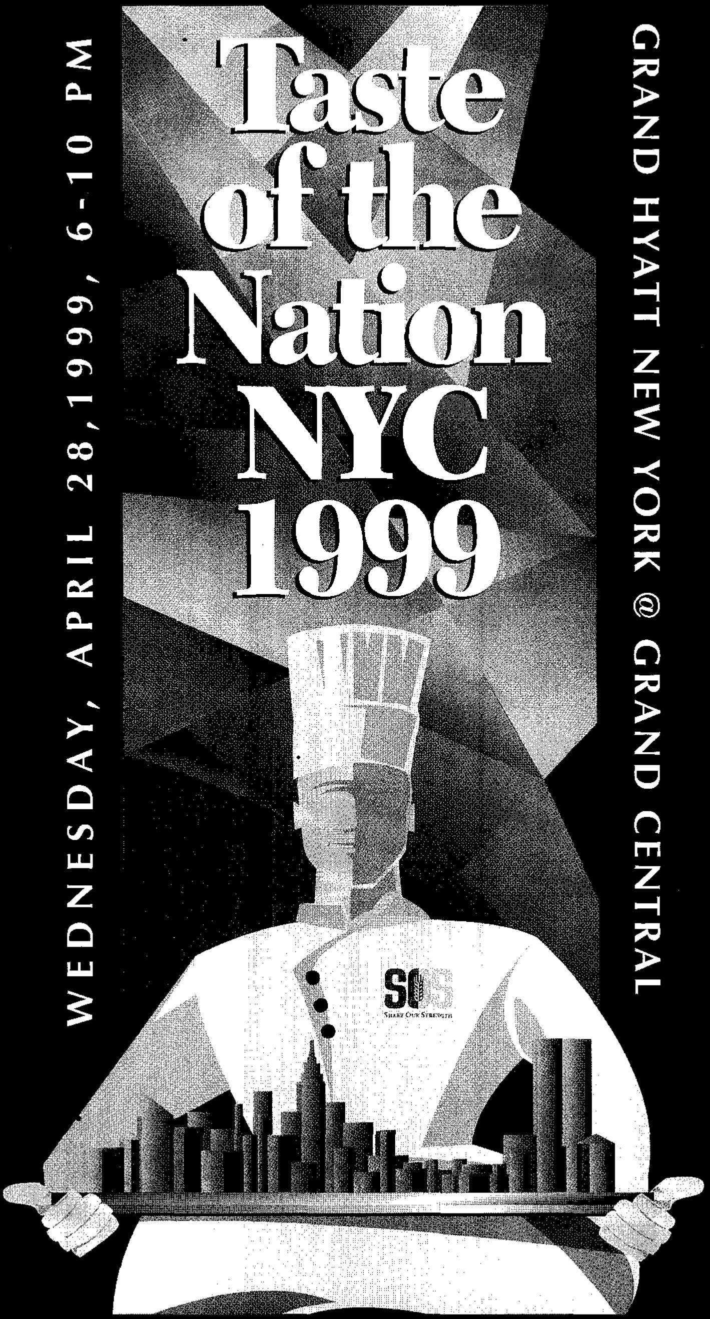
Come to Taste of the Nation and enjoy the very best food and drink NYC has to offer, all in one spectacular evening.. And you'll help fight hunger and poverty in the process.

ESTAURANTS

lison on Dominick
n American Place
quavit
ecco
afé Boulud
afé Centro
ena
hrister's
ity Hall
ub Room
awat Indian Cuisine
leven Madison Park
irebird
ollonico
race's Trattoria
ramercy Tavern
alcyon
ome
udson River Club
Udson Grill
ayla
e Bernardin
es Célébrités
utèce
Iolyvos
Ionkey Bar
Iontrachet
Ionzu
ceana
ark Avenue Café
ayard Bistro
icholine
uilty's
emi
osemarie's
avoy
abla
apika
he Terrace
he 21 Club
ribeca Grill
ropica Bar
& Seafood House
rumpet's
7 Standard
nion Pacific
nion Square Cafe
he Water Club
Vindows on the World
Vorld Yacht
arela
oë

SHARE OUR STRENGTH'S

Taste of the Nation NYC 1999



WEDNESDAY, APRIL 28, 1999, 6-10 PM

GRAND HYATT NEW YORK @ GRAND CENTRAL

RECIPIENT AGENCIES

ACCION NY
City Harvest, Inc.
Community Food Resource Center
Food For Survival
God's Love We Deliver
Just Food

HONORARY CHAIRS

Dana Cowin
Danny Meyer
Drew Nieporent
Phil Suarez

PARTICIPATING BEVERAGE COMPANIES

Aberlour Single Malt
Alizé
Arcadian Estate Vineyards
Badia a Coltibuono
Dow's Port
Coors Brewing Company
Dallis Bros. Coffee
E&J Gallo
EVIAN® Natural Spring Water
Cognac Ferrand
Fox Run Vineyards
Frattoria dei Barbi
Freemark Abbey
George Duboeuf
Germain Robin Brandy
Hennessy
Illi Café
Jacob's Creek Wines
Jameson Gold
M. Chapoutier
Martin Sinkoff Wines
Mathilde Fruit Liquers
Melini
Olivier Leflaive
Pellegrini Vineyards
RH Phillips
Ruffino
Rutherford Hill Winery
Sakonnet Vineyards
Schneider Vineyards
St. Francis
Torres
Wairau River
Wild Turkey Rare Breed
Wolffer Estate
Sagpond Vineyards
T Salon & T Emporium

Presented by American Express & Williams-Sonoma

Locally sponsored by EVIAN® Natural Spring Water

SOS
SHARE OUR STRENGTH

Share Our Strength's
TASTE of the NATION
presented by
AMERICAN EXPRESS
and WILLIAMS-SONOMA

For tickets: Call **Tele-charge®** (212)239-6200
www.telecharge.com
Open 24 hours a day – 7 days a week.

AMERICAN EXPRESS Cards

WILLIAMS-SONOMA, INC.

evian
Natural Spring Water

FOOD & WINE MAGAZINE

WORKMAN

NEW YORK MAGAZINE

GRAND HYATT NEW YORK

Coors

The Food and Beverage Association of America

Nader, Ink

Grace's Marketplace and Trattoria

Fine Italian Cuisine
Giambelli 50th
Giambelli Quality
Giambelli Tradition
Giambelli Experience
Private rooms available Open 7 days
46 E. 50th St., NYC
(Bet. Park & Madison Ave.)
(212) 688-2760-61

TURTLE BAY
GRILL & LOUNGE
987 Second Ave at 52nd St 212-223-4224

"Venice without the Canals"
— Zagats
Osteria al Doge
142 West 44th Street
212-944-DOGE (3643)

THE INDEPENDENT
"Call for a reservation or you're going to miss a wonderful meal"
New York Magazine
LUNCH, BRUNCH, DINNER
PRIVATE PARTY ROOM
179 West Broadway, NY 212.219.2010
2468 Main Street, Bridgehampton 516.537.5110

WINE SPECTATOR
"...10 Best Italian Restaurants in the USA..."
"...☆☆☆☆☆ Star Diamond Award..."
PALIO restaurant
Ristorante Palio
Join Maria Pia
Pre-Theater Dinner
After-Theater Dinner
At the Bar for Dessert & Coffee
151 West 51 Street, New York, NY 10019 212.245.4850 FAX 212.397.7814

"BEST STEAKS, PRIME RIBS, PASTA, & SEAFOOD IN NY!" NY Mag
★ LUNCH ★ DINNER ★ LATE NITE DINING
★ SPORTS/CELEB HANGOUT ★ OPEN 7 DAYS
★ GROUPS, 10-170 BUDGETED MENU
www.broadwayjoesteakhouse.com
20% DISCOUNT ON FOOD & BEV. with this ad*
*Not valid with any other offer
BROADWAY JOE STEAK HOUSE
315 W. 46TH ST. (BET. 8TH & 9TH AVE'S)
BROADWAY THEATRE DISTRICT ★ (212) 246-6513

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(OPPOSITE "CANDIDE")

Trattoria Dopo Teatro
TRATTORIA DOPO TEATRO
Pre-Post Theatre Prix Fixe
Selection of Party Rooms for Special Events
Lunch • Dinner • Brunch
125 WEST 44th STREET
Bet. 6th & B'way 869-2849

ter-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 to 11 P.M. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the ever-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (869-2849). (M) AE, DC, DS, MC, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

Happening
Cheese Wiz

Now that cheese courses have become as common as bread baskets, a dining public reared on Kraft singles and Laughing Cow has an entirely new lacto language to learn. On April 20, Rob Kaufelt, the owner of Greenwich Village's beloved Murray's Cheese, visits NYU to pontificate on how to order, serve, and store the world's top ten cheeses—his highly subjective list that changes daily, depending on what's in season and what's in stock. "I'm always partial to Parmigiano-Reggiano," he says, "but we just got in a cave-aged Gruyère that's better than anything I've ever tasted. And Cypress Grove's Humboldt Fog is as good as any French goat cheese out there." (35 West 4th Street; $35; to register, call 998-5580.)

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Sesumi—The neighborhood relies on this comfortable, brick-walled sushi parlor to satisfy all raw-fish cravings. Try one of the combo boxes. *1649 Second Ave., nr. 85th St. (879-1024). (M) AE, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photograph by Amy Freeth.

nightlife

Petty...Eminem...N'Dour

Concerts

Eminem—With Beatnuts and Mixmaster Mike. 4/15 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171).* $20.

"Yip Harburg: Broadway's Conscience"—The first installment of the "April in New York: Four New York Lyricists" series. Musical historian Deena Rosenberg, author of *Fascinating Rhythm: The collaboration of George and Ira Gershwin*, talks about Yip Harburg, a major contributor to twentieth-century American musical theater. 4/14 at 6:30. *New York Historical Society, 2 W. 77th St., at Central Park West (873-3400). $12.*

"Indian Classical Music"—Shafaatullah Khan. 4/14 at 8. *Miller Theatre, Columbia University, 2960 Broadway (854-7799). $20.*

"Jazz Insights"— Informal lectures and panel discussions hosted by Arnold Jay Smith. 4/13: George Coleman. All talks at 7:30. *The New School, 66 W. 12th St. (229-5488). $25.*

Youssou N'Dour—The city's ever-growing West African population will be out in full force to welcome Senegalese superstar N'Dour, making for a an evening where the performer will most likely take a backseat to the audience. 4/17 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171).* $35

Oumou Sangare—The Afro-pop sensation, who performs "Wassoulou" music from Southern Mali, brings her gorgeous vocal style to Town Hall. 4/17 at 8. *Town Hall, 123 W. 43rd St. (840-2824). $25–$30.*

Liu Sola and Amina Claudine Myers—New music composer and vocalist Liu Sola and gospel singer and pianist Amina Claudine Myers perform a series of improvised piano and vocal duets based on ancient Chinese folktales. 4/15 at 8. *Whitney Museum of American Art, 120 Park Ave. (570-3633). Free.*

"Uptown Blues: Ellington at 100"—The festivities have been carrying on for half a year already, but Duke Ellington's actual one-hundredth birthday falls on April 29, so it stands to reason that the biggest, most spectacular event yet would take place this month. And for "Uptown Blues: Ellington at 100," Lincoln Center's pulled out all the stops. Onstage together for the first time, the Lincoln Center Jazz Orchestra with Wynton Marsalis and the New York Philharmonic will trade movements on the *Peer Gynt* suites—composed by Edvard Grieg in 1875 (as incidental music for the Ibsen play) and given a big-band arrangement by Ellington and Billy Strayhorn in 1960. Through 4/13 at 8. *Avery Fisher Hall, Lincoln Center (875-7000). $23–$88.*

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 4/14: Passion Fruit. 4/16: A Band Called Horse. 4/17: Battershell. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 4/13: John Hammond; Saffire and Uppity Blues Women; Corey Harris. 4/14–4/15: Taraf De Haidouks. 4/16: Chris Williamson; Tret Fure; June Millington; Nedra Johnson. 4/17: Uncle Floyd. *415 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 4/14: New Agey, post-Oasis UK rockers Kula Shaker. 4/15: London-bred soul boys Gomez; Mojave 3. 4/16: String Cheese Incident. 4/17: Grunge-era leftovers Sparklehorse. 4/19: Psychedelic sonic innovators Mercury Rev, who count the Chemical Brothers among their many trendy big-name fans. *6 Delancey St. (533-2111).*

CBGB Gallery—4/17: Benefit for Youth Enrichment Services (Y.E.S.) at the Lesbian and Gay Community Services, featuring surf-pop act EVA; performance artist Mike Albo; Jazz Passenger Roy Nathanson with performance artist and poet David Cale; country-music artist Lianne Smith; David Clement; GOAT. *313 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 4/13: Charlie Hilbert. 4/14: Big Jack Johnson. 4/15: Tout le Monde. 4/16–4/17: Jimi Hendrix's legendary strong-arm drummer Buddy Miles. 4/19: Thunder Blues. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 4/16: Indie Fest '99. 4/17: Boston-bred aristocratic glam-rockers Upper Crust; Real McKenzies. 4/18: 25 ta Life; Overthrow. *15 St. Marks Pl. (674-7959).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow apéritif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 4/15: Tom Petty and the Heartbreakers. Tom Petty has very quietly become one of rock's most enduring, consistently creative songwriters and performers. His lengthy songbook, which ranges from early classics like "American Girl" and "Breakdown" to eighties radio hits "Free Fallin' " and "Runnin' Down a Dream" to material from his just released CD, *Echo* (Warner Bros.), will all no doubt be well represented at this rare small-club appearance. 4/16–4/17: Southern-rock faves the Radiators have built a dedicated following based on their freewheeling live shows. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. 4/13–4/14: Louis Armstrong-influenced jazz with the Dave Holland Quartet. 4/15–4/17: Syracuse-born folk-rocker Martin Sexton has been captivating audiences with his pared-down, just-the-basics live shows. 4/18: Pat Metheny collaborators Dave Liebman Group; Indigo Swing. 4/19: free jazz with Jameel Moondoc Orchestra; Charles Gayle Trio; Hat City Intuitive. *74 Leonard St., bet. Broadway and Church St. (219-3055). $.*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 4/13: Smoke. 4/15–4/16: Walter "Hoffman" Washington. 4/17: Jeff Pitchell and Texas Flood. 4/19: Ed "Zeke" Volker. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Limelight—Its club-kid heyday long gone, the new, sobered-up House of Gatien makes a stab at good-neighbor-dom with substantive nights like performance-art-oriented Thursdays and all-inclusive Saturdays featuring D.J.'s spinning everything from rock to reggae to hip-hop. *660 Sixth Ave., at 20th St. (677-1717).*

Maxwell's—After a couple of years' dormancy, New Jersey's (and perhaps the tristate area's) finest rock club is back with a vengeance. 4/13: Pretty-boy indie-rockers Girls Against Boys, who, like Washington, D.C., indie faves the Make-Up, add a heavy dose of funk to their guitar-driven rock. 4/14: Gomez; Mojave 3. 4/18: Colin Hay. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 4/14: Frighteningly chipper, ever-present a cappella act Betty. 4/16: David Poe; Girls Against Boys; Firewater. 4/17: Zuba. 4/18–4/19: Asylum St.

Performance

World Clique

Senegalese singer (and occasional Peter Gabriel collaborator) Youssou N'dour turns in a rare live performance at the Great African Ball, a night dedicated to the continent's music, food, and fashion at the Hammerstein Ballroom, April 17. (See "Concerts.")

Photograph by Thomas Dorn.

Spankers. *217 E. Houston St. (260-4700).*

Sidewalk Cafe—The latest home to New York's anti-folk scene, the Sidewalk Cafe features impassioned, oft-wacky guitar and poesy-wielding artists, with the occasional Beat refugee. 4/13: Lorna Hunt; Tony Hightower; Chad Parsons; The McCarthy's; Andrew John. 4/14: Voya Besic Band; Jack Pedler; Troy Boonsboro; Jack Grace; Rick Shapiro. 4/15: Jesse Murphy; Dykritz, John Kessel; Grey Revell; Ben Wagner, Brian Thomas, Brian Halloran; Hammell on Trial. 4/16: Copper Dalton; Ruth Gerson; Shameless; Lach. 4/17: Rhinegold; Butch; Curtis Eller's American Circus; The Cucumbers; Dan Emery's Mystery Band; Dots Will Echo. 4/18: Fourth House; Soft Spot; Badger; Jesse White; Peter Dizozza; Gregg Weiss. *94 Ave. A, at Sixth Street (473-7373).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 4/13: R&B crooner Jon B; Jack Herrera. 4/14: Urban Tap Sound System. 4/15: Bemshi; The Artist-collaborator and funk goddess Sandra St. Victor. 4/16: Eric Vergal. 4/17: Katende. 4/19: Manny Oquenda. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8 P.M., the Supper Club's house big-band swings with abandon. 4/16: Lavay Smith and Red Hot Skillet Lickers. 4/17: Jumpin' Gigolos. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 4/14: A great night of southern-fried hip-hop with Juvenile and Cool Breeze. New York's hip-hop elite turn up their noses at Juvenile, whose monosyllabic hit single "Ha" strikes them as yet another example of southern B-boy ignorance. But while Juvenile is certainly no accomplished lyricist à la Nas or even Jay-Z, the rapper and his Cash Money crew have blazed an innovative sonic trail with their ricocheting snares and thudding bass lines, which recall a time when the D.J. and producer took center stage. Ditto for Cool Breeze: While the OutKast cohort concocts fairly mediocre rhymes on his debut *East Point's Greatest Hit,* his production team Organized Noize shines on the swinging "Watch for the Hook" and the blissed-out, dreamy soul of "Butta." 4/15: Latin Playboys, whose strange mix of wiry, south-of-the-border folk and atmospheric, noirish electronica is unclassifiably enchanting; David Hidalgo; Louis Perez. 4/16: Anarchic ska-rockers Fishbone, to whom chart-topping acts like No Doubt and Sugar Ray owe their success; Enemy Squad; P-Fluid. 4/17: Robin Trower; Savoy Brown. 4/18: Jets to Brazil; Euphone; Antarctica. 4/19: Merle Haggard. *51 W. 21st St. (727-7788).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 4/16: The glistening, ecstatic grooves of Washington, D.C., house-music duo Deep Dish's latest CD, *Junk Science,* has earned them plenty of accolades from across the Atlantic. They're not as well-known on these shores, but their bi-monthly residency at Twilo will most likely raise their Stateside profile a bit. Arrive early to avoid the club's infamous Friday-night queues, which regularly stretch around the block. *530 W. 27th St. (268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the week, but livens up Thursdays with the drum-'n'-bass party Physics and Saturdays with Sticky, a big beat-oriented night featuring super-star D.J.'s like Irish collagemeister David Holmes and electro-revivalist Deejay Punk Roc. 4/15: Drum-'n'-bass queens Kemistry and Storm, the D.J. duo who, legend has it, introduced British jungle superstar Goldie to the pleasures of breakbeat. *28 E. 23rd St. (989-1038, ext. 219). $.*

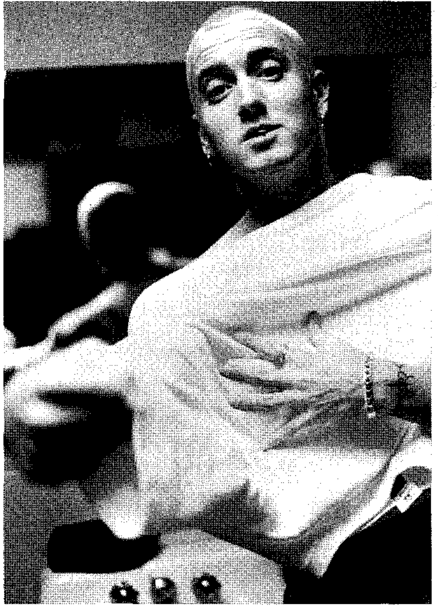
Performance

His Name Is . . . Eminem

Never mind the loony video in perpetual rotation on MTV, the great-white-hip-hop-hope hype, the Beastie Boys comparisons, the raised eyebrows about his Dr. Dre patronage and the crotchety Timothy White denunciation in *Billboard.* The truth is this: Detroit-bred rapper Eminem (whose real name is Marshall Mathers) is as lucid a rhymer as they come. He also happens to be the funniest, most compellingly absurd rapper since Kool Keith donned his Dr. Octagon persona.

Yes, Eminem's whiny, nasally tone becomes irksome well before the end of his recent release, *The Slim Shady LP* (Aftermath/Interscope). Yes, the tracks not produced by Dr. Dre are mostly listless, too-sparse-to-matter affairs. But, songs like "My Fault" (in which Eminem tries to rescue a girl who's overdosed on psychedelic mushrooms) and "97' Bonnie and Clyde" (a wicked send-up of Will Smith's treacly "Just the Two of Us," in which Eminem dumps his wife's dead body with the help of his young daughter) provide much needed comic relief in an era of stone-faced rappers like DMX and Jay-Z. But Eminem is a lot more than just the "clown prince of hip-hop," or whatever other insipid characterization music writers come up with in attempting to nail down his uncategorizable style. Scratch the surface of this rapper's surrealist comedy, and you'll get a real sense of his outsiderness. *Slim Shady's* autobiographical tunes (like "Brain Damage" and "If I Had") express exactly "what it's like" (to borrow a phrase from another white rapper, Everlast) to grow up hypercreative, hip-hop obsessed (and white) in the Midwest. Believing in populism can be dangerous, but the fact that Eminem is receiving across-the-board love from MTV, Hot 97, and record stores all over the country makes profound sense right now. The expectations for Eminem's first New York gig since the release of *Slim Shady* are stratospheric, but he'll have ample support from ace turntablists the Beatnuts and Beastie Boy wax terrorist Mixmaster Mike. (See "Concerts.")

ETHAN BROWN



Photograph by Daniel Hastings.

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. Fridays are hosted by deep-house D.J. Danny Tenaglia, and Sundays, which belong to François K's legendary afternoon party "Body and Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St. (343-1379).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is the High Times Cannabis Cup Reggae Band. 4/14: "Eye of Goo." 4/15: Deep Banana Blackout; James Brown's funky drummer himself, Clyde Stubblefield; Michael Ray. 4/16: Conehead Buddha; Moon Boot Lover; Big Ass Truck. 4/17: Free-jamming funksters Groove Collective. 4/19: Ex–Tribe Called Quest sideman Phife, a much-overlooked contributor to the group's success, who's just now stepping out of fellow Tribe-man Q-Tip's shadow; West Coast rapper Xzibit, whose scowling style makes him a legitimate heir to perpetually angry man Ice Cube's throne; Tommy Boy lyrical wunderkind Defari. *161 Hudson St. (966-5244) $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. 4/14: WDR Big Band Cologne. 4/15–4/17: Lee Konitz Quartet. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/13–4/18: Michel Camilo Trio. *131 W. 3rd St. (475-8592).*

Iridium—In the cozily surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 4/13–4/18: Radical, New Age jazz with the Pharoah Sanders Quartet. Legendary sax man Sanders's latest CD, *Save Our Children* (Verve), produced by left-field sonic sculptor Bill Laswell (best known for cranking out multiple electronica-themed projects with his group, Praxis) and featuring ex–Parliament-Funkadelic synth man Bernie Worrell, is an ambitious affair that incorporates funk, soul, reggae and Middle Eastern music. The very atmospheric, spacious-sounding project should be something to behold live. Sets at 8:30 and 10:30 Sun.–Thurs., with an extra midnight set Fri. and Sat. *44 W. 63rd St., across from*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Lincoln Center (582-2121).

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. $5 cover. 4/16: Peter Ecklund. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 4/14–4/18: David "Fathead" Newman Quartet. *116 E. 27th St. (576-2232).*

5C Cultural Center—4/16: Jump the Basses, with Tom Abbs and Andrew Bemkey. $7 cover. *Ave. C and 5th St. (477-5993).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 4/14–4/17: Peter Leich; Ray Drummond. 4/21–4/24: Mike LeDonne. *33 University Pl. (228-8490).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. 4/16: Michele Rosewoman; Rufus Reid; Billy Hart. *11 W. 53rd St. (708-0480).*

Red Blazer—Reopened in a new spot, the famed theater-district jazzerie continues to offer up fine sounds. Mondays: Lenore and the Dukes. Tuesdays: Sol Yaged's Swing Band. Fridays: New Yorker Big Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $10 cover; two-drink minimum. *32 W. 37th St. (262-3112).*

Roulette—A TriBeCa performance space featuring experimental and adventurous music—basically, a miniature Knitting Factory. Shows at 9. 4/15: Brian Moran. 4/16: Laetitia Sonami. 4/17: Richard Teitelbaum. 4/18: Ben Manley. *228 W. Broadway (219-8242). $8.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this hole-in-the-wall shares space with a beauty parlor and has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Ensemble. 4/14: Yuko Fujiyama. 4/15: Erica Lindsay; Sex Mob. 4/16: Sylvie Courvosier; Mark Feldman. 4/16: Christina Wheeler; D.J. Jeannie Hopper. 4/17: John Fahey. 4/18: Lianne Smith; Neill Furio; Eszter Balint. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 4/13–4/18: Johnny Griffin Quartet. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—This pretty Italian restaurant has good sight lines from most of the tables (but largely obscured ones from the bar), and enough top-flight players to make it a serious jazz spot. Every Sunday: Jazz Tap Brunch with Barbara Duffy and Bob Kindred Trio. Mondays in April: Yvette Glover; Junior Mance; Earl May. Tuesdays: Jane Monheit Trio. 4/14–4/17: Bucky Pizzarelli; John Bunch; Jay Leonhart. *126 W. 13th St. (924-5182).*

Comedy

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 4/14: Julie Halston. 4/14–4/16: Janeane Garofalo. 4/15–4/18: Kevin Meaney. 4/17: Rich Vos. 4/18: Plotnick and Rudetsky. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 4/12–4/18: Paul Mercurio; John Rizzo; Richie Byrne; Nancy Redman; Ben Creed; Justin McKinney. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 4/16–4/17: Jim Gaffigan; Rich Francese; Tom Papa. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12:15. 4/16–4/17: Vic Henley; Jim David; Buddy Bolton; Dave Attel. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (early shows Tues–Sat., late shows Fri. & Sat.). 4/13–4/24: Howard Fishman Quartet. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Café Carlyle—Through 5/1, Tues.–Sat.: Barbara Cook. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? $12 cover, two-drink minimum. Mondays in April, Barbara Seith's "Web Site Store—A Low-Tech Gal in a High-Tech World." *343 W. 46th St. (757-0788). $.*

Duplex Cabaret—Thursdays at 7:30: Omar Edwards. Fridays at 8 and Saturdays at 10: "Oh Shit, I'm Turning Into My Mother," with Sandy Binion, Cheryl Monroe, and Tod Peterson. Wednesdays at 9 and Saturdays at 7:30: "Smorgasbord!" *Duplex Theatre, 61 Christopher St., at Sheridan Square (255-5438). $15.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Wednesdays in April: Maree Johnson. Saturdays in April: Natalie Douglas and Sally Mays. 4/15: Willis More. 4/16: Judy Brown; Marnie Baumer; Sally Mays. 4/17: Brent Winborne. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through 4/17: Imelda Staunton; Daryl Sherman. *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/15–4/16: Tennie Leonard. 4/17: Judy Kreston; David Lahm. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

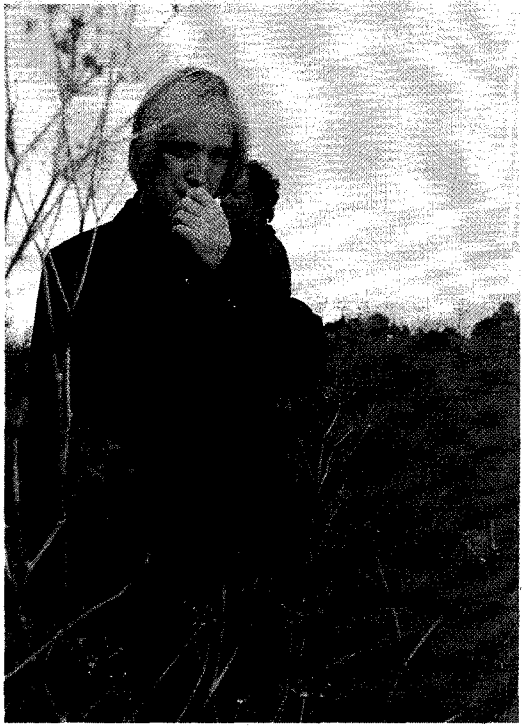
Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and his Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon St. Swingers. Saturdays: Sam Ulano's Bourbon St. Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon St. Swingers. *37 W. 32nd St. (564-3945).*

Sardi's—Fridays, John Malino's combo plays jazz standards and a little "down-home blues." No cover; $12 minimum. *234 W. 44th St. (221-8444).*

Supper Club—"This Joint Is Jumpin'," with Vivian Reed, Kevin Ramsey, and the Supper Club 17-Piece Big Band. *240 W. 47th St. (307-7171).*

Performance
Petty's Premiere

Tom Petty and the Heartbreakers chose an intimate setting to debut their latest CD, *Echo.* Spurning the arenas they're accustomed to playing, the eternally craggy rocker and his crack backup band take over Irving Plaza April 11, 12, and 15. (See "Clubland.")



Photograph by Martyn Atkins.

in concert

Boston Symphony Orchestra at Carnegie Hall

Classical Music

Tuesday, April 13

New York Philharmonic & Jazz at Lincoln Center—Perform selections from Grieg's *Peer Gynt* and arrangements of Ellington works by Wynton Marsalis. With soprano Kelly Nassie and Marsalis on trumpet. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $52–$88.*

Wednesday, April 14

Bruce Levingston, Piano—Performs works by Beethoven, Chopin, Messiaen, and others. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20–$50.*

Boston Symphony Orchestra—Performs works by Tippett, Mozart, and Brahms. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $20–$77.*

Shlomo Mintz, Violin, and Itamar Golan, Piano—Perform works by Mozart, Prokofiev, Dvořák, and Tchaikovsky. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $30.*

Thursday, April 15

Boston Symphony Orchestra—see 4/14.

Eos Orchestra—Performs short operas by Barber, Foss, Sheffer, and others. *Ethical Culture Auditorium, 2 W. 64th St. (691-6415), at 8; $35.*

New York Philharmonic—Performs Mozart's Symphony No. 35; Piano Concerto No. 25 in C, with pianist Imogen Cooper; and Serenade No. 9. Sir Colin Davis, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Friday, April 16

New York Philharmonic—See 4/15.

Rodney Gilfry, Baritone—Performs in his first New York recital with pianist Grant Gershon. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $20–$30.*

Tokyo String Quartet—Performs for the Donald Keene Center Benefit Concert. *Miller Theatre, Columbia University, 116th St. and Broadway (854-7799), at 8; $30.*

Saturday, April 17

New York Chamber Symphony—Fazil Say joins the world-class ensemble to perform works by Penderecki, Saint-Saëns, and Mendelssohn. Stanislaw Skrowaczewski, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

New York Philharmonic—See 4/15.

Sunday, April 18

Brian Lewis, Violin, and Pamela Victoria Pyle, Piano—Perform works by Leclair, Brahms, Bartók, and others. *Walter Reade Theater, Lincoln Center (721-6500), at 11 A.M.; $15.*

Janice Martin, Violin—Performs Beethoven's Sonata No. 1, among others. *Le Refuge Inn, 620 City Island Ave., Bronx (718-885-2478), at noon; $12.*

Alfred Brendel—Performs works by Haydn, Schubert, and Mozart. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $16–$60.*

Horacio Gutiérrez, Piano—Performs works by Beethoven, Perle, and Schumann. *Alice Tully Hall, Lincoln Center (721-6500), at 3; $15–$35.*

L'Antica Musica New York—St. Bartholomew's Early Music Ensemble-in-Residence performs Italian Music of Monteverdi. With Elizabeth Farum, soprano. *St. Bartholomew's Church, Park Ave. and 51st St. (378-0248), at 3; $20.*

New York Chamber Symphony—see 4/17, at 5.

Bernard Rands—Conducts his new Concertino and *In the receding mist,* among other works. *Guggenheim Museum, Fifth Ave. at 89th St. (854-7799), at 8; $15.*

Monday, April 19

Bernard Rands—see 4/18.

Dubravka Tomsic, Piano—Performs works by Beethoven, Debussy, and Brahms. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $10–$20.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Opera

Metropolitan Opera—Performs Floyd's *Susannah,* 4/13 and 4/16 at 8; Handel's *Giulio Cesare,* 4/14 at 7:30 and 4/17 at 1:30; Tchaikovsky's *The Queen of Spades,* 4/15 at 8; and Berg's *Wozzeck,* 4/17 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs Strauss's *Intermezzo,* 4/13 at 7:30, 4/16 at 8, and 4/18 at 1:30; Mozart's *Don Giovanni,* 4/14 at 7:30 and 4/16 at 1:30; and Puccini's *Madama Butterfly,* 4/15 at 7:30 and 4/17 at 8. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

New York Grand Opera—Performs Verdi's *Otello,* 4/18 at 2. *Flushing Town Hall, 137–35 Northern Blvd., Queens (718-463-7700); $25.*

Dicapo Opera—Performs Ward's *The Crucible,* 4/16 at 7, 4/17 at 8, and 4/18 at 3. *184 E. 76th St. (288-9438); $25.*

Opera Orchestra of New York—Performs Halévy's *La Juive.* Eva Queler, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $20–$85.*

Dust—Robert Ashley and Yukihiro Yoshihara's collaborative, multimedia opera. 4/14–4/17 at 8. *The Kitchen Center, 512 W. 19th St. (255-5793); $25.*

Amato Opera—Performs Mozart's *The Magic Flute* 4/17 at 7:30 and 4/18 at 2:30. *319 Bowery (228-8200); $23.*

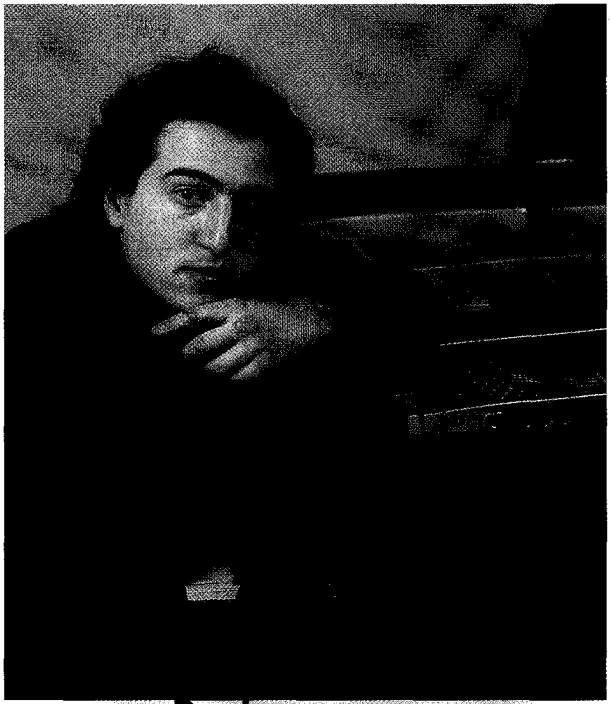
Dance

Doug Elkins Dance Company—Presents its latest undertaking, *Of Don Juans and Dying Swans,* 4/15–4/17 at 8 and 4/18 at 3. Through 4/25. *Dance Theatre Workshop, 219 W. 19th St. (924-0077); $20.*

Bronx Festival of Dance—La Santa Luz Dance Company, 4/16 at 8; Michiyo & Dancers, 4/17 at 8; Margaret Pike Dancers and Gryphon & Co., 4/18 at 8. *Lovinger Theatre, at Lehman College, 250 Bedford Park Blvd. West, Bronx (718-960-8833); free.*

To the Pointe—New ballets by Carrie Diamond, Julia K. Gleich, Marilyn Klaus, Lynn Parkerson, and Kate Thomas. 4/16–17 at 8 and 4/18 at 3. *Church of the Holy Trinity, 316 E. 88th St. (732-1813); $15.*

Dance Collective—Presents *Solace,* an evening of dances choreographed by Carol Nolte and Alison Belinfante, 4/16 at 9 and 4/17–18 at 8. *Merce Cunningham Studio, 55 Bethune St., eleventh floor (924-0077); $13.*



Previews Say So

Love him or hate him, audiences tend to have strong feelings about pianist Fazil Say. His jazz and boogie interpretations of classical works and his flamboyant performance style—in which he reaches inside the piano to pluck the strings or hums along with himself à la Glenn Gould—are cited as manifestations of genius or impudence, depending on whom you ask. Say will lend his unique touch to Saint-Saëns's Piano Concerto No. 2 this week in two appearances with the New York Chamber Symphony under the direction of guest conductor Stanislaw Skrowaczewski (see 4/17).

Photograph by Christian Steiner.

the mix

Vintage Poster Fair...Henry Taylor

John Leonard's TV Notes

The Great Composers (4/14, 4/21, and 4/28; 9 to 11 P.M.; Channel 13), starting off with Mozart and Beethoven, following up with Wagner and Mahler, and concluding with Tchaikovsky and Puccini, is a six-documentary series, narrated by the tireless Kenneth Branagh, that is as absorbing to the eyes as it is wonderful on the ears. These dead white Europeans were, to a man, at least as complicated as their music—and besides that music, we hear about those complications from the predictable likes of Sir Georg Solti and Michael Tilson Thomas, such dependable eccentrics as Jonathan Miller, and such surprise guests as the theoretical physicist Stephen Hawking.

A Certain Justice (4/15, 4/22, and 4/29; 9 to 10 P.M.; Channel 13) is the latest P. D. James novel turned into the latest "Mystery!" mini-series, with Roy Marsden returning as the poet-policeman Adam Dalgliesh, wonderfully assisted once again by Sarah Winman as Inspector Kate Mishkin, this time trying to penetrate the hermetic seal at London's Middle Temple, a den of murderous barristers one of whom seems to have knocked off Venetia Aldridge (Penny Downie), although somebody else may have topped her with a bloody wig. Almost as many suspects as there are characters, and even more secrets—or what we might call "locomotives."

Freak City (4/18; 8 to 10 P.M.; Showtime) sends Samantha Mathis, a wheelchair-bound sufferer of multiple sclerosis, into the Lewellyn Care Center after the death of her grandmother, where she is resentful and subversive, as a consequence of which all sorts of dramatic changes will occur to the damaged bodies and wounded minds of Natalie Cole, Jonathan Silverman, Marlee Matlin, Peter Sarsgaard, and Estelle Parsons, after which—community. As well written, by Jane Shepard, as it is acted—and, for once, the caretaker institution is not itself to blame for all the unhappiness in this isolated world.

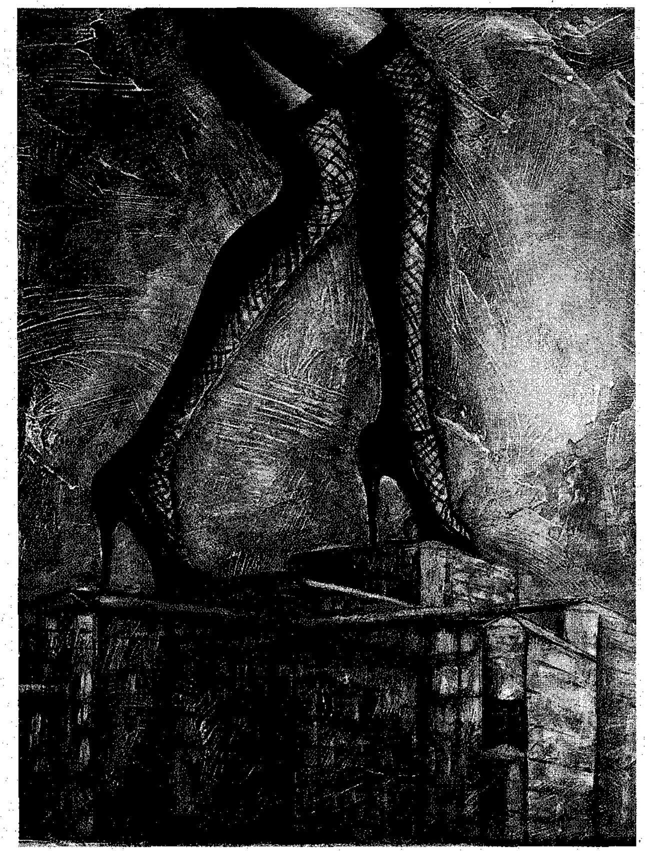
Having Our Say: The Delaney Sisters' First 100 Years (4/18; 9 to 11 P.M.; CBS), with Ruby Dee as Bessie, the dentist, and Diahann Carroll as Sadie, the teacher, is as bracing and delightful on the small screen as it was on Broadway. We get the whole century of a pair of black middle-class sisters who never settled for what the world was willing to grudge them and who, even as they finished each other's sentences, never stopped making either snap judgments or sly jokes. With Mykelti Williamson, Audra McDonald, Lonette McKee, Lisa Arrindell Anderson, Richard Roundtree, and Della Reese, plus Amy Madigan as the New York *Times* reporter who happened on this triumph of oral history, rich character, and abiding spirit.

Waco: The Rules of Engagement (4/19; 6:30 to 8 P.M.; HBO) comes to cable television at last, from the art-house cult-audience circuit, to question what the government has told us about David Koresh, the Bureau of Alchohol, Tobacco, and Firearms, the FBI, and the 51-day siege of the Branch Davidians that ended with 76 dead bodies, 29 of them children under the age of 14. From Congressional testimony, archival news footage, audiotapes, and interviews with survivors, Waco ought to be enough, all by itself, to impeach Janet Reno, and she's less blameworthy than either agency that supposedly reports to her.

Intimate Universe: The Human Body (4/18 and 4/19; 9 to 11 P.M.; TLC) is the first four hours of an eight-part BBC co-production in which remarkable cameras and the almost equally remarkable Robert Winston look at the human life cycle from fertilization through embryo formation through reptilian crawl to the mastery of language to the hormonal rage of puberty—suck, see, walk, talk, make movies of same. You will have to wait, I don't know why, until next August for follow-up hours on synapses and cancer cells.

Happening
Get Up, Jake

We know, those expos at the Jacob Javits Center can get a little monotonous—how many tables of schlock do you really need to see? But when it's sex schlock, well, that's a different story. From April 15 to 18, you'll find everything it takes to spice things up at the first-ever Erotica show. As harem boys dance and girls in latex and leather give mysterious "live performances," you can stroll the aisles and check out the latest in dirty books and bondage supplies. "This is hot-core, not hard-core," says Erotica founder Fred Bari, who was in the weather-insurance business before he stumbled upon the wild world of sex accoutrements. "We're providing a nonthreatening environment in which to explore your interests, and everybody's interested in something*." See "Events" for details.*



The Written Word

Senator George J. Mitchell—4/14 at 1:30 P.M.: Reads from *Making Peace*. Posman Books, 1 University Pl. (533-2665); free.

Rita Dove—4/14 at 7:30 P.M.: Reading from her latest book of poems, *On the Bus With Rosa Parks*. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Jill Ciment, Janet Fitch, Anna Esaki-Smith—4/18 at 6:30 P.M.: Reading from *Teeth of the Dog, White Oleander,* and *Meeting Luciano,* respectively. KGB, 85 E. 4th St. (505-3360); free.

Yusef Komunyakaa, Henry Taylor, and Sharon Mesmer—4/19 at 8 P.M.: Readings by the two Pulitzer Prize–winning poets, and the very talented Ms. Mesmer. National Arts Club, 15 Gramercy Park So. (475-3424); free.

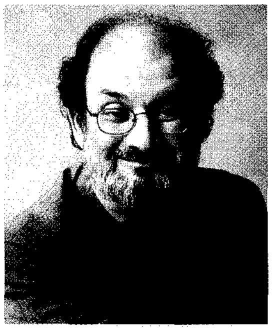
Charles Frazier and Kay Gibbons—4/19 at 8 P.M.: The authors of *Cold Mountain* and *Ellen Foster,* respectively. 92nd St. Y's Unterberg Poetry Center, 1395 Lexington Ave. (996-1100); $12.

Sydney H. Schanberg, Tom Buckley, and Don Oberdorfer—4/19 at 7:30 P.M.:

Illustration by Yishai Minkin.

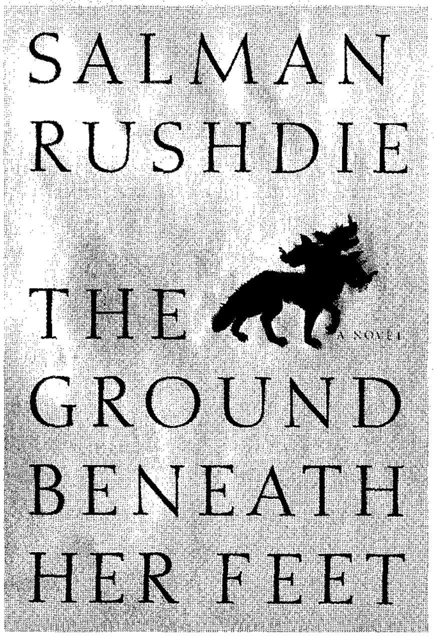
In Print

The Satanic Verses and Choruses



Rock music is probably not the first thing you associate with Salman Rushdie, "but I actually know a lot of people in that world due to strange accidents," he says. "I've seen their weird lives, but I did need to learn about the business end and find out how a rock company actually goes about screwing its artists." Rushdie's latest novel, *The Ground Beneath Her Feet,* traces the love affair of international music sensations Vina Apsara and Ormus Cama as they traipse around the planet and reenact the Orpheus myth—twice. Their story begins on February 14, 1989, the day the Fatwa against Rushdie was issued. "It's a joke, and more importantly it's a way of giving Valentine's Day back to literature," he says. "Initially, I just wanted to write a love story, but somehow it turned into something much more enormous"—as in, 575 pages that consider love, rock, the disintegration of cultural boundaries, and the advent of celebrity-fetishism. "I didn't want to write a rock-and-roll novel that's apart from the rest of the world. One of the odd things about it is that it didn't arrive at a time of internationalism; I mean, I didn't grow up with a TV, but when rock arrived in India the same time it did here, it didn't feel foreign," Rushdie says. "I don't know *if it's the relationship of the 4/4 rhythm to the heartbeat or if it* has to do with the rebelliousness of the music and the fact that it came at this postwar moment when the world was beginning to change, but I'll tell you: Listening to Elvis in Bombay should have felt like music from the moon, but it felt like music from next door." Writing his stars' lyrics was daunting for Rushdie, but his pal Bono liked one song so much he set it to music: "The Ground Beneath Her Feet" will be released on U2's next album. "My book has a title track," Rushdie says happily. "It's very nice, and I hope we make lots of money." He will be appearing at Cooper Union's Great Hall on April 13 at 7 P.M. Call 279-4200 for tickets and information.

ARIEL LEVY



Readings from *Reporting Viet Nam.* Manhattan Theatre Club, 131 W. 55th St. (399-3030); $12.

Evening of Reading—4/19 at 6 P.M.: Readings by Steve Martin, Patricia Cornwell, Tom Wolfe, Wally Lamb, and Edwidge Danticat, along with cocktails, dinner, and dancing to benefit Literacy Partners. The Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (573-6933); $100–$50,000.

Lectures and Panels

"From Girls to Women"—4/12 at 6:30 P.M.: Jada Pinkett Smith, Ananda Lewis, Jamie Foster Brown, Malik Yoba, Changing Faces, Mary J. Blige, and Sister Souljah chat it up to mark the release of Souljah's *The Coldest Winter Ever.* Sony Plaza, 550 Madison Ave., at 55th St. (698-7089); free.

Italo Calvino—4/12 and 4/13 at 10:30 A.M.: Edmund White, Pete Hamill, and Michael Wood will join other writers and scholars from Italy, France, the U.K, and the U.S. to discuss the work of the late Italian writer. Seminars on Monday will be followed by a 7:30 P.M. screening of Alan Taylor's film *Palookaville,* which was based on Calvino's work. NYU's Casa Italiana, 24 W. 12th St. (998-8730); $.

"Defining Style: Good Design Is Forever"—4/13 at 6:30 P.M.: Murray Douglas of Brunschwig & Fils, Inc., gives an illustrated lecture on how a 100-year-old French-American fabric house is inspired by patterns of the past. Zoo School Auditorium, 64th St. and Fifth Ave. (360-8282); $10.

Jim Dine—4/13 at 7 P.M.: The curators of the Guggenheim's new Dine show along with the artist himself discuss his work and methods. Guggenheim Museum, 1071 Fifth Ave., at 89th St. (423-3587); $7–$10.

Mike Wallace—4/14 at 6 P.M.: The *60 Minutes* star discusses his life and work. The Museum of Television & Radio, 25 W. 52nd St. (621-6600); $10.

"From Secco to Deco"—4/16 at 3 P.M.: Robert Bunkin and Lesley Doyel of Parsons School of Design give a lecture on the murals of the WPA era, and lead a tour of the restored murals of Ernest Fiene at the High School of the Fashion Industries, and Geoffrey Norman at the Bayard Rustin High School for the Humanities. Meet at 225 W. 24th St. (877-4717); free, but please make reservations.

"Without Permission"—4/19 at 7:30 P.M.: A consideration of contemporary battles over free expression with panelists Kate Millet, Larry Miller, the ACLU's Ira Glasser, Robert Lederman, minister emeritus Howard Moody, critic Thelma Golden, and others. Judson Memorial Church, 55 Washington Square So. (254-6230); free.

"Transitions to Democracy: 20 Years Later"—4/19 at 6 P.M.: Adam Przeworski, author of *Democracy and the Market* and *Sustainable Democracy,* lectures. NYU, 70 Washington Square So., twelfth floor (998-2190); free.

Benefits

"No Limits: A Celebration of Freedom and Art"—4/16–4/24: A week-long celebration of Judson Memorial Church's 40-year history of supporting dangerous works by controversial artists, writers, and dancers. Events include lectures, performances, dance, and an exhibition and sale of works by Carl Andre, Faith Ringgold, Yoko Ono, Claes Oldenburg, Jasper Johns, Robert Rauschenberg, Kate Millet, Andres Serrano, and Leon Golub. Judson Memorial Church, 55 Washington Square So. (254-6230); ticketed events range from $15 to $50.

"Sunday Night Supper"—4/18: Dine at one of the 100 restaurants—from Florent to the Four Seasons—offering dinner to benefit God's Love We Deliver, an organization that provides hot meals to people living with AIDS. Call 294-8140 for participating restaurants and information.

Shakespeare's Birthday—4/19 at 7 P.M.: A gala to benefit Theatre for a New Audience and to honor Dame Judi Dench. The Hudson Theatre at the Hotel Millenium, 145 W. 44th St. (957-3005); $350.

Events

Erotica Expo—4/15–4/18: Join experts on human sexuality for lectures, and shop for toys and books and sexy costumes. Jacob K. Javits Convention Center (447-4033); $30–$45.

21st International Vintage Poster Fair—4/16–4/18: Gorgeous old posters from around the globe, advertising everything from cheese to movies, with art by Toulouse-Lautrec, Chagal, Kandinsky, Matisse, Calder, Motherwell, and others. The Metropolitan Pavillion, 110 W. 19th St. (206-0499); $10 per day or $15 for both days.

1999 Poetry Publication Showcase—Through 4/30: A thousand new poetry books showcased by Poets House, along with readings, discussions, and workshops. 72 Spring St. (431-7920); free.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		BAL MSG 7PM	BAL MSG 7PM	BAL MSG 7PM	DET MSG 6:30PM	DET FOX 1PM	DET FOX 1PM
METS	FLA WB 1:30PM		FLA FSNY 6:30PM	FLA FSNY 6:30PM	MON WB 7PM	MON FSNY 1PM	MON WB 1:30PM
RANGERS	TB MSG 7PM			OTT METRO 7PM			PIT FOX 3PM
ISLANDERS	NJ FSNY 7:30PM		TOR WLNY 7:30PM			PIT MSG 1PM	
DEVILS	NYI FSNY 7:30PM		BUF METRO 6:30PM		PHI FSNY 7PM	NAS FSNY 7:30PM	
KNICKS		PHI FSNY 7PM	WAS PAX 6:30PM		DET METRO 7:30PM	TOR MSG 5:30PM	
NETS		LAC FSNY 10:30PM	DEN METRO 9PM		SEA FSNY 10:30PM		PHI FSNY 12PM
	4/12	4/13	4/14	4/15	4/16	4/17	4/18

Photograph by Nick Vaccaro.

Lombardi *continued from page 23*

put him away for twenty years. Characteristically, his father had insisted that he drop his old lawyer, Richard Rehbock, a brilliant if prolix small fry who'd pleaded guilty himself to tax evasion in 1997, in favor of Gerry Shargel and Bruce Cutler, the trophy attorneys of the Gambino "black collar" bar during Gotti Sr.'s glory days in the mid-eighties as the "Teflon Don."

But Junior had *liked* Rehbock. He seemed less close to the Spielbergian Shargel, a cool customer who gained his victories in the abstract by amassing mounds of contradictory detail to raise "reasonable doubt," or to the voluble Cutler, whose personality mirrored his father's, and whom the cops had nicknamed Il Duce for his flamboyant baldness and fists-on-hips bellicosity.

By August 1998, Cutler, who is not accustomed to secondary roles, was already restive about Shargel's emergence as chief counsel: "These [defense] meetings," Cutler had complained to me, "they're not my style. I like to take a stance and go for it. But they're second-guessing and strategizing, preplanning every hiccup." "Yeah, Bruce shows up once in a while," Rehbock dismissively remarked in February. Earlier, he'd described Cutler as "crazy," as having been carried away by his many headlines and TV sound bites while defending Gotti Sr. ten years ago, and Cutler had called Rehbock "a madman—he can't shut up" around the same time; last June, Cutler said Shargel was "a stiff."

BY DECEMBER, JUNIOR, NOW 35, HAVING FInally been released on $10 million bail, was enjoying life in his Oyster Bay mansion with his wife, Kim, and his kids, Frankie, Nicolette, and John, and badly wanted to take the government's offer of a six-year guilty plea.

His mother talked him out of it, on orders from his father, but by January, Junior had grown more hard-shelled: He reinstalled Rehbock over everyone's objections, and on April 5, just before jury selection began, when the government simultaneously offered another deal (this time for seven years) and announced additional tax charges against him, he assertively threw in the towel.

Immediately, he looked much better. "My mind is clear for the first time in years," Junior told WABC-TV. He let Cutler share the spotlight for a little while, then discreetly withdrew his arm from the lawyer's grasp. He took off the uptown wire-rims someone had instructed him to wear in order to look more respectable. He folded them and put them in his pocket.

He walked toward his car, then turned and waved, like a free man. ■

Wolff *continued from page 21*

ing heads included left-wing writer Eric Alterman, conservative Laura Ingraham, current *New Republic* editor Charles Lane, and New York Internet personality Omar Wasow.

Wasow was perhaps the least likely and certainly the least credentialed of the guests. He was 25, had written a few magazine articles, and had started a local Internet service. But Wasow had what his friends and acquaintances call "the hair." He didn't just have dreadlocks; he was the Arnold Schwarzenegger of dreadlocks.

Wasow's three-year stint at MSNBC—most of the original 30 guests were axed or departed of their own accord—offers something of a model for a career as a television guest, or prototypical on-air American. While people look at him familiarly in airports, regular TV appearances have hardly made him a celebrity. While MSNBC pays him for his time, he can't live solely off his TV work. Indeed, he sees the world of television guest as just one facet of a new sort of media profession. "Because I write, I'm more credible on TV; because I'm on TV, I get more writing work, which helps get me more speaking engagements. No one medium is your sole source of income. Each feeds the other. Still," he says, "it's not really clear where you go as a pundit."

WHY, WHEN THE BOOKERS MAKE THEIR CALLS, do people drop everything and rush to a studio for a few minutes—most often two or three minutes, no more—on the air? Because it's television. But that's a very old idea of television (when Tiny Tim could become Tiny Tim). Now, with perhaps thousands of people on television and radio every day, a guest can hardly expect even a flicker of recognition.

Anyone who is a regular guest often begins to suspect that no one is paying attention at all. "Does anyone watch MSNBC?" I said to my P.R. agent, who replied with equanimity, "Other bookers."

Television, in fact, is more and more the opposite of a celebrity medium. It's extraordinarily democratic. Bookers are like the old-time ward captains in Cook or Hudson Counties—the gets are who the bookers select to represent the larger viewing constituency. The rewards are small (someone might tell your mother that you were on television), but sometimes you can work your way up.

"I saw you on *Geraldo*," says my dentist. "You were good. But maybe you should have your teeth whitened. By the way, what P.R. firm do you use?" ■

E-mail: michael@burnrate.com

Sports

MS Walk Weekend—4/17 and 4/18: The Nationa Multiple Sclerosis Society holds its second Staten Island and eleventh Manhattan walks on Saturday and Sunday, respectively. Islanders begin at Richmond Town, while Manhattanites start trekking at the World Trade Center. Walkers can choose between 12.5-, 7.5-, and 2.5-mile routes while their steps help raise money for the MS Society. To register, please call 463-9791.

Triple Challenge—4/18 at 9 A.M.: The Prospect Park Alliance invites loners, duos, and trios to tackle its annual triathlon of running, cycling, and in-line skating through the park. Race begins at the Kate Wollman Rink parking lot near the intersection of Parkside and Ocean Avenues. For more information, please call 718-965-6975.

Online

New York Magazine on the Web—Click from "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to a new Website each weekday. This week: Go exploring at the best online science museum; avoid cavities by visiting the Wild World of Wonka; listen to demo tapes and look for a drummer all at once; find a forum for your fruity ideas; and quit sweating deadlines with the help of NoSweat.com's speedy research engines. And while you're surfing us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks, "First Words" for bibliophiles, our Subscriber Service Center, and daily New York trivia.

On View

Hear a *Pnin* Drop

It's been a whole hundred years since the man behind the girl was born, and to celebrate, the New York Public Library brings you the journals, photographs, and butterfly drawings of Vladimir Nabokov (pictured below with nymphets) in "Nabokov Under Glass: A Centennial Exhibition." You can also catch Martin Amis, Richard Ford, Joyce Carol Oates, Stacy Schiff, and Elizabeth Hardwick reading from his work and reflecting on his life on April 15 at 8 P.M. at Town Hall. Call 840-2824 for tickets and details.

Photograph from the Nabokov Archive, Berg Collection, New York Public Library.

kids

Hardly Boys...Large-mouth Bass

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Film Festival Encore—It's the second (hoping to be annual) festival of celluloid concoctions for children in the city so far (see photo). And the year is still young. BAMkids Film Festival screens nearly 30 international short and feature films on four screens in one happy weekend. Features include golden oldies *The Red Balloon* and *National Velvet* and such lesser-known gems as Monty Python's take on *The Wind in the Willows* and *Chasing the Kidneystone,* a Norwegian live-action feature (suggested for 6- to 11-year-old audiences) about a boy who tries to help his grandfather vanquish a kidneystone—with the help of a brave and beautiful white-blood-cell warrior named Alveola. Following the 12:25 Sunday screening of William Wegman's *The Hardly Boys* and other shorts, a couple of dogs that act in the detective spoof join an audience discussion; 4/17 and 4/18. **BROOKLYN ACADEMY OF MUSIC**, 30 Lafayette Ave., Brooklyn. For information, call 718-636-4100; to purchase tickets, call 718-623-2770; $5 for the program, $8.50 for two-in-one day.●

***Babe* Magnet**—Happy Concerts for Young People goes out with a bang (and a bash) for the season at Lincoln Center's **AVERY FISHER HALL** as Little Bo Peep, Jack and Jill, Little Miss Muffet, and Humpty Dumpty come to life, to the timeless Victor Herbert score in *Babes in Toyland,* played by the Little Orchestra Society, 4/17 at 11 and 1. A 50th Birthday Party Benefit follows at Dezerland (from 2:30 to 5) to benefit the orchestra's community-outreach programs (270 Eleventh Ave., bet. 27th and 28th Sts.). Tickets to the concert are $10 to $35; tickets for the benefit party are $100 for children, $150 for adults. Both can be obtained by calling 971-9500.●

Tribal Gathering—Kids of all ages are invited to a benefit be-in—complete with mondo dance contests, raffles, music, and face-painting—to help Bridges Elementary Public School update its computer system. We're talking a "Way-Cool 70s Disco Dance" at **WETLANDS NIGHTCLUB**, 4/17 from noon to 4. 161 Hudson St.; $13 for adults, $7 for kids.●

cue

Barbara Ensor	*Kids*
Patricia Falvo	*Movies*
Sam Grobart	*Sports*
Nick Meyer	*In Concert*
Ariel Levy	*Books* *Events* *Radio*
John Leonard	*Television*
Edith Newhall	*Art*
Robin Raisfeld	*Restaurants*
Stephanie Saulmon	*Online*
Jennifer Senior	*Theater*
Ethan Smith	*Nightlife*

To Sleep, Perchance—Lisa Spiegel, director of the SoHo Parenting Center, speaks about "Helping Baby Sleep" at this week's New Mommies' Network lunch—then everyone else can tell sleep-deprivation horror stories. Bring the babe along. 4/15 at 9:45 A.M. **O'NEALS LINCOLN CENTER**, 49 W. 64th St.; $20 includes brunch. Reservations are required.●

Make a Selection—Two free "Preschool Admissions Forums" for parents of children under 5 are given by **THE PARENTS LEAGUE OF NEW YORK** to clear up issues about how to go about selecting a school and determining whether children are even ready in the first place. (No one cares whether the parents are ready.) Representatives from local private schools will be included on the panel. 4/14, 5:30 to 7 at the Little Red School House, 196 Bleecker Street; 4/19, 9:30 to 11 at Town School, 540 E. 76th St. (at the East River). Reservations required; call 737-7385.●●

Hook, Line, and Sinker—Fishing poles are on loan throughout the season, and bait is yours for the taking at the dreamy eleven-acre Harlem Meer, a lake at the northeast corner of Central Park. It's stocked with 50,000 fish—just waiting to be caught and thrown back in again. There's skill and knowledge involved in tricking fish, and anyone (youthful or not) wanting to pick some up can gather around knowledgeable out-of-towners this weekend. Experts from Cornell Cooperative Extension will give fly-tying demonstrations, and explain techniques for inflicting minimum damage on humans and fish, at a "Ways of the Water" workshop. Then everybody go fish! 4/17 from 1 to 3. **CHARLES A. DANA CENTER**, Central Park at 110th St. Call 860-1370 for hours and other details. Reservations recommended.●

Art to Go—Drop in on the **CHILDREN'S MUSEUM OF THE ARTS**' Family Ecology Weekend and you might find yourself making a mosaic planter. Come to a "Planting Project" workshop (Saturday at 2), and perhaps you'll take home a seedling, planted by you, within that aforementioned planter. Make a poster about the neighborhood; take in an exhibit of children's art from Russia. Sunday at 2, a puppet show by Yevgeniy Itsokovich and Yelena Pepelina is followed by a puppet-making workshop. 4/17 and 4/18 from noon to 5. (Next week, 4/25, see you at the "Trucks Trucks Trucks" brouhaha, where steering and art-making are just two of the truck-related activities.) 182 Lafayette St., bet. Broome and Grand Sts. (941-9198). Admission is $4 on weekdays, $5 on weekends.●

Musical Reincarnation—In "Meet Ludwig: Beethoven Speaks Up," some of the brilliant German composer's most acclaimed works, including the *Moonlight Sonata,* will be performed by the Borromeo String Quartet, joined by pianist Melvin Chen. Beethoven himself makes an appearance—played by Chamber Music Society of Lincoln Center's versatile education director, Bruce Adolphe—and holds forth on subjects close to his heart. This, the final concert in the "Meet the Music" series, is, like all the others, geared to families with kids ages 6 to 12. 4/18 at 1 and 3. **MERKIN CONCERT HALL**, 129 W. 67th St. (875-5788). Reservations are recommended.●

Total Recall—Sign up in advance for one- and two-session video-making workshops given at **SONY WONDER TECHNOLOGY LAB** from mid-April through the end of June. Kids make short personal videos in several different types of workshops—including one format where they are paired with an adult family member. Call 833-8100 for a complete schedule for children in the first through the twelfth grade. Reservations are required; admission to the lab is always free of charge, though workshop costs range from $8 to $50. 550 Madison Ave., at 56th St.

Blood and Guts—Pick a scab, compare heartbeats, and squirt digestive juices at the food, all at "Body Odyssey," an informative new exhibit that affords visitors a chance to romp through their innards. 212 W. 83rd St. (721-1234). Admission is $5, $2.50 for seniors.

The Star Keeper—An otherworldly odyssey about keeping stars in their rightful spots, performed by a versatile cast of puppets with Montreal's Le Theatre de l'Oeil. 4/16 through 4/25. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10 to $20.●

Event

Long Ago, Far Away

BAMkids Film Festival weaves together exotic shorts (about running away to Addis Ababa, for example) and old-time features (including Elizabeth Taylor in 'National Velvet'). Subtitles are read aloud by actors. April 17 and 18.

Photograph courtesy of Brooklyn Academy of Music.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

From $80/Day! Furn apts: licensed. Credit cards. Seen in The Wall St. Journal. **212-348-8100 / 800-550-7071**
Fax: 348-8362 OXBRIDGE@aol.com

ESSEX HOUSE HOTEL at $100 a day
Executive & vacation suites. 80% discount - one-month minimum stay required*. Studios, 1 & 2-BR suites available. Park views. Maid service two times daily. Spa, concierge & all other hotel amenities.
*Please inquire about our short stay rates.
Contact Estelle - **PH: 212-541-5800**
Fax: 212-541-4410 1-800-689-4584 x228

Beautifully Furnished Apts—The hotel alternative in the East Side, complete with concierge. As seen in **New York Living.**
800-277-0413 or www.churchillcorp.com

AS YOU LIKE IT - Select Furn Apts. Style/Location/Value/Credit Cards.
800-277-0413 / 212-695-3404/4655 (fax)

Designer-Decorated Furnished Apts—Any style, locale. 2 mo/year min. **212-715-6877**

800-835-8880 ABODE—Lovely furnished apartments. 4-night min. **212-472-2000**

APARTMENT Wanted

Major Banks/Fortune 500—Seeks studio/1/2/3-BR for execs. No fee. **212-935-8730**

COUNTRY PROPERTY

Upstate NY—3.5 hrs. Gracious contemp. Private 5 acs. Heated indoor pool, lg barn. $239K. Country Properties: **518-677-8588.**

Connecticut North Cornwall
Litchfield County
Beautiful eyebrow Colonial, restored, 3-4 BRs, 3 bths, country kitchen, protected area, large barns, stone walls, 8-10 acres w/more avail. Area is simply beautiful. An undiscovered paradise. Owner. $795,000. .... **860-672-6496**

To advertise in
New York Magazine's
Town and Country, call Tim Hyde:
212.545.3673 or fax: **212.779.2449**

TOWNHOUSE FOR RENT CONNECTICUT

Rowayton Waterfront—Contemporary duplex - 2-BR/1.5-bth. Deck facing water. Beach and tennis privileges. Short walk to shops and beach. Call: **203-853-6873**

BUSINESS OPPORTUNITY

South Shore Eastern Long Island
Garden Center & wholesale greenhouse business. Inside & outside retail sales areas, greenhouses, shade houses & storage bldgs. 50K sf of wholesale production area. Two resid homes on 10 acs. Turnkey operation with staff in place.
Call Tony: **516-878-5662 / Fax: 5679**

Inns and Lodges

NEW YORK

"A DISTINCTIVE COUNTRY INN"
18 c. Colonial w/canopy beds, jacuzzis, cozy fplcs, clawfoot tubs. A romantic winter getaway awaits you at **"Mystic Meadows"**. Rhinebeck, 90 mins NYC. Winter specials. Carriage House also available.
914-868-1934 www.mysticmeadow.com

A Short Vacation That Feels Like Forever...
Is at Peri's Bed, Breakfast & Spa. Indulge yourself in an exquisite weekend retreat in Montauk. You'll be spoiled with gourmet meals, massage, European skincare treatments, aromatherapy and the promise of a brand-new you!... **516-668-1394**

A SEDUCTIVE RETREAT......On Golden Pond
Private, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs, pvt decks. **Come Turn Off The Rest Of The World!** Lakehouse - Rhinebeck/90 mins NYC. **914-266-8093**
www.lakehouseinn.com

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA! 1-800-848-3369**

To advertise in *New York Magazine's*
Inns and Lodges section, call Tim Hyde: **212.545.3673**

GREEN GABLES INN, 1880 - Beach Haven
Escape to serene L.B.I. Last pristine barrier island. Dine dreamily in our 4-star restaurant. Wkday pkgs.
609-492-3553 www.lbinet.com/greengables

THE CARIBBEAN

Anguilla's Best Kept...Value!
It's no secret we offer a spectacular beach, gracious rooms, creative cuisine, and fine shops on this exclusive Caribbean island...for less! Call your travel agent or 1-800-SONESTA and ask for our "Anguilla Value" offer.
Sonesta Beach Resort & Villas
www.sonesta.com
Anguilla

Travel

SUMMER RENTALS

Spring Lake, NJ - August rental. Decorated 5-BR/3-bth classic. Wrap porch, new kitchen/family room, A/C. Walk to beach, village & train. Call: **732-974-2757**

BRIDGEHAMPTON
Year-round rentals for all occasions. All amenities, 5-8 BRs, waterfront/woods. Pool/tennis/b-ball/gym/hot tub. Bike to beach/towns. Mins train/Jitney. Owner - Michael: **212-861-4046**
www.hamptonrental.com

Fair Harbor, Fire Island—Exclusive wks/wknds avail in 3-BR house; W/D, D/W, gas grill, TV/VCR, huge deck. ALSO seek to share some wknds and LD week w/singles, M/F, 40-50s. **212-979-2715**

EAST HAMPTON WEEKLY
Vacation homes. Immaculate interiors. Lovely pools, amenities. **516-324-1858**
www.hamptonsvacations.com

FIRE ISLAND—SEAVIEW 4BR. Also 2-3BR water vu apt/condo, spacious deck, lg EIK, gas grill, O/D shower. **Please call owner: 212-838-1063**

Pocono Mountains
LAKE NAOMI CLUB 1-800-626-6439
Vacation home rentals for week, month and season. 2 hours from NYC. Golf, tennis, water slides, Kids' Klub, fitness center and more! **www.lakenaomiclub.com**

ITALY, UMBRIA — Artist's/writer's 2-BR apt, use of studio, scenic countryside vacation; avail May-Sept, weekly/monthly. **(727) 785-1578** or **Euroart@aol.com**

To advertise in
New York Magazine's **Travel**,
call Tim Hyde: **212.545.3673**

SUMMER SHARES

BERKSHIRES/Lenox—Walk to lake, near Tanglewood, mins to everything, fab share house. 4 BRs, 2 bths. In area many years. Singles/couples, 40s-50s. **212-316-3784**

Westhampton Waterfront—Single father of 2 seeks **single parents with & without kids** to share unique 6-BR/3-bth house on 2 acres w/pool, tennis & dock. MD-LD. Also available weekly. **914-738-4904**

East Hampton—Lesbian couple has room to rent. Summer weekends. Wonderful house, privacy, water views. Bike to beach. Weekdays: **212-505-5069**

FI/ATLANTIQUE - On bay w/private dock, huge decks w/spectacular views, 2 min walk to beach, flexible weekends. Laura: **212-421-3637** or Andy: **212-222-0996**
Email: **ahague@ix.netcom.com**

Fire Island, Seaview—5 BRs, 3 decks. Long season. Profl's, mid 30s, M/F. 1/2 shares $1500. Join us for drinks on the deck. Call Norma: **212-787-0540**

Hamptons—Professional, down-to-earth group (men & women, 30s-40s), looking for 1/4 shares ($500 + expenses). Very nice house in quiet residential area in East Quogue. Group largely Brooklyn/Manhattan-based. Call Ray: **718-680-3807**

Westhampton—Pool, hot tub, tennis. Active, friendly profl's, 35-50. Beautiful house, spacious grounds, all amenities. 1/2 share $1,650+ (11 weekends). 1/4 share $1,050 (6 weekends). Bill - eve: **212-628-4024** / day: **212-353-8380**

SAG HARBOR—New 5000-sf, 9-BR hse on 100 acs. 20'x40' pool, jacuzzi, fplc, A/C, gourmet kit, 2 LRs, DVD, pool table, gym. Bike to town and beach. Fun profl crew. Zach: **212-439-1844 / 917-972-5131**

BRIDGEHAMPTON
SOUTHAMPTON WATERFRONT
3 houses available, 5-8 BRs, heated pool, tennis, b-ball, hot tub, all amens. Mins to train/jit. Nonsmoking professionals, ages 27-35. 1/2 shares avail. Owner Michael:
www.hamptonrental.com 212-861-4046

SUMMER SHARE PARTIES
Meet over 40 house managers from throughout the Hamptons, seeking new summer share members: all ages/occupations, interests. Many houses with tennis courts, pools, spas, beach access. **New York Loews (Lexington @ 51st), Two dates left! Apr 16th, Apr 29th, 6pm-9pm. Public admission only $10.** House managers, call Patrick for table reservations: **212-268-1818 day/647-1528 eve.**
Sponsor: Hampton House Managers

Continued on next page.

Continued from previous page.

SUMMER SHARES

WHB—Prof'ls, 35-50, nonsmokers, for civilized, spacious, social house on party circuit. Nr Main St./ beach. Pool, jacuzzi, Stairmaster, weights. Single/double rms. Brendan: **561-802-3690** or **212-751-2298** Bernie: **201-864-0900**

Westhampton—Beautiful contemporary. 7BR/5bth, A/C, in/out jacuzzi, gym, pool, tennis, sailing aboard 30' sloop. Congenial and fun, 35+. All-inclusive share, $1,650. Hal: **516-325-2778** / Christine: **212-792-9813**

WHB—Oceanfront rm rental. Dune Road, 300 blk. 2 full beds, loads closets, mcwv. Full/part season. $600/wk. Call days: **212-833-4065** or e-mail: **jplnyc@ieee.org**

WESTHAMPTON, 35+ — 5 BRs, 3 bths, pool, beach passes. 1/2 share: $1200. Full share: $2200. Long season. Day/eve: **212-685-0199 / 718-436-5661**

Bridgehampton - Amazing New Summer House Bath/every BR! Tennis, pool, hot tub, full-ct B-ball, V-ball, A/C. Great loc. Prof'l, fun group. Matt: **914-423-9712**

To advertise in
***New York Magazine's* Travel**,
call Tim Hyde: **212.545.3673**

BED & BREAKFAST New York

AS YOU LIKE IT—Accessible, affordable, attractive apts & B&Bs. **212-695-3404**

ACCESS NY—Quality furn apts/B&Bs. Short/long-term... **212-414-1326 fax: 4686**

57th Street Locations—Studios, 1 & 2-bedrooms. **212-247-5855**

Manhattan Guest Apts—Central area, day/week/month. Affordable. **212-564-0523**

Metro Dwellings—Prime Locales... Affordable. **212-712-9167/Fax: 212-712-9168**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

79 St./Madison Ave.—Fully furn studios Sublet day/wk/mo. No fee. **212-327-4875**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

SEASONAL RENTAL

BRIDGEHAMPTON—Brand-new 7-BR, 6-bth house on 5 acres w/pool & tennis. Great for groups. Avail weekly/weekends. **www.hamptonschateau.com** 212-787-6750

TIRED OF HAMPTONS TRAFFIC?

45 Min From Manhattan
On The Ocean In Atlantic Beach,
Cabanas, Shower Cabins...
OLYMPIC-SIZE SWIMMING POOL.
ALL SPORTS FACILITIES.
Day Camp: toddlers through 10 years.
The Sands
ATLANTIC BEACH
Visa/MasterCard accepted.
Call: 516-371-4003

To advertise in
***New York Magazine's* Travel**,
call Tim Hyde: **212.545.3673**

Health and Fitness

COSMETIC SURGERY

Say NO To Park Ave. Prices!
Ultrasonic Body Liposuction, Laser Skin Resurfacing
Rhinoplasty, Blepharoplasty, Breast Enhancement
ABPS Certified Surgeon
Call For Free Consultation...212•545•1266
KIPS BAY PLASTIC
SURGERY & SKIN CARE

LASER EYELID SURGERY
Free Consult With Eyelid Specialist. Fast Healing. **www.eyelifts.com 212-265-8877**

DENTAL

Laser Teeth Whitening - 212-262-0950—Free Consultation - Cosmetic And Anxiety

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

HEALTH & BEAUTY

LASER COSMETIC SURGERY
LASER HAIR REMOVAL & BOTOX
D. Litwicki, MD, PC
572 Park Av. / 102 W. 75th St. **873-2334**

LASER HAIR REMOVAL
Proven Method, Fast Results. **212-744-2274**
www.skinovations.com

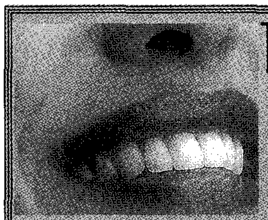
TORN EARLOBE?
FREE EAR PIERCING WITH THE
REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted
Where Applicable

LASER HAIR REMOVAL
For Men/Women. 50 W. 72nd. **787-5949**

A Perfect Spa: Peaceful, Serene & Tranquil The Best In Skin & Body Care. 24 W. 57th St., Ste 702 **212-664-9211**

Relax & Get Rid Of Tension—Swedish, body shampoo, facial, sauna. **212-588-8895**

DENTAL



THE ART & SCIENCE
OF DENTISTRY
PORCELAIN VENEERS
BLEACHING BONDING

LASER TOOTH WHITENING BY PEARLINBRITE™
A revolutionary procedure, developed by Dr. Linhart,
that quickly and effectively whitens teeth in just one visit.
Call today for a no fee consultation without obligation.
J. Linhart, D.D.S., P.C.
The Helmsley Building
230 Park Avenue (46th Street) New York, NY 10169
(212) 867-6272
www.drlinhart.com
All phases of general dentistry included.
Member: American Dental Association, American Academy of General Dentistry
WE'RE IN THE BELL ATLANTIC YELLOW PAGES

HOLISTIC HEALTH

PAMPERING SESSIONS
Tantra Sensual Therapy...Baths, Massages, Colonics - In Private Home.
www.tantratemple.com 212-868-7760

Traditional & Alternative Medicine
* Park Avenue Integrative Medicine *
10 East 38th St., 4th Fl. **212-686-0901**

INFERTILITY

ADVANCED FERTILITY SERVICES
IN-VITRO FERTILIZATION
DONOR EGG PROGRAM
NO WAITING • AFFORDABLE FEES
N.Y.S.-Licensed
http://www.infertilityny.com
212-369-8700
Hugh D. Melnick MD, Medical Director

MASSAGE/THERAPEUTIC

Bodyworks By Momi
Massage, Reflexology, Scrub, Packages. Outcalls Avail. 38th & 5th. **212-684-6897**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

Rejuvenating—Stress-Relieving, Energizing. Special Intro Rate. Lic'd. **212-696-0043**

Chinese Licensed Massage Therapy—Acupuncture/Acupressure. E 34. **448-9289**

KOBE 56
Shiatsu & Swedish, Sauna & Steam Room. M/F, Couples. Resid Avail.
23 West 56th St. ***212-333-2588 / 586-0555***

Oriental Bodywork—For Health And Stress Relief. 38th & 5th. **212-997-7489**

Massage Therapy—For The Body, Mind And Spirit. **212-501-0603**

Exquisite Touch—Perfect Healing. Julia. Day/Eve, Monday-Friday. **212-501-4290**

GREEN JAPANESE SPA
Men/Women. Bodyscrub, Swedish Massage, Facial. **212-268-7575**

Irene From Lithuania—Back From Vacation. **212-751-7781**

SensEssentials!.........Midtown Haven—Licensed Massage Therapy. **212-599-2136**

Tammy's Massages—Swedish, sports, medical. Get relief - done w/care. **686-9588**

Midtown Complete Bodywork—Swedish, shiatsu. 10am-8pm. **212-575-3841**

#1 Magic Hands—Private. 7 Days. In/Out. Full bodywork. **718-651-8882**

Thai Technique With Stretches—Gifted, divine touch. Ms. Tylor. W. 56th. **974-9633**

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666 / 800-834-7286**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

NOEVIR
—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

Holistic Center Of NY - Swedish, Shiatsu, Scrub, Facial. Wet Room, Shower. M/F. In/Out. Lic'd. **212-752-1231**

THE PARK CLUB - NEW IN NY
Come Be Pampered By Our Large Staff.
41 East 60th St., 3rd Fl. **212-751-7781**

Soothing & Relaxing Body Massage—10am-8pm. Christine. **914-476-1085**

"Sensaul Exotic Therapies"
Sensitive Massages, Stimulating Water Therapies, RN's. Shari & Co. **212-749-6442**

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction.
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

FEMALE PHYSICIAN
Warm & Caring, Board-Cert MD. Low NYC Fees: Weight/Physicals/Treatment. No-Fee Consult. 116 CPS. **888-PERMALOSS**

Continued on next page.

Health and Fitness

WEIGHT CONTROL

15-20 Stubborn Lbs? $45/Week - No Startup Fee. Safe Meds Or Diet Shakes. Upper E Side/Gramercy Park. **212-570-5058**

The New Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Medical Weight Loss—Using Medications. Full/Modified Optifast. **212-288-5468**

Chef's Beautiful Food Diet Cook book diet plan on net @ susanlawrence.com - or send $26.95 to: Susan Lawrence, Box 66, Scarborough, NY 10510

DR. K.J.'S MANHATTAN DIET
Lose 10-20 Lbs In 4 Wks. Super Body-Fat Burning Diet. 200 W. 57th. **212-246-3111**

LICENSED THERAPY

Surrogate Therapy—Intelligence, compassion, discretion. 11 years exp. **212-316-4768**

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS SEEN ON 20/20 & CNBC
Viagra™ & Individualized Therapy
—NYC **ONLY CERTIFIED*** Sex Therapist
Supv'd **SURROGATE PROGRAM.**
Cure Impotence/PE/Shyness/
Desire & Orgasm Problems. MD Approved.
Proven Success 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

PERSONAL TRAINER

TRAIN WITH SALVATORE
Guaranteed Results - Private Gym.
Midtown/Madison Avenue. **212-594-6433**

Summer '99 - R U Ready?—Vincent Mayta, Cert. Home/Gym. **212-560-2329**

Women Who Want Results
Need The Bodysmith Co. **As Seen In Allure.** Call: **212-249-1824** Today!

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

1 Week Free Training - No Membership Results Guaranteed. 20 Yrs Exp, Certified. Midtown Location. Pvt Gym. No Crowds. **Ultimate Training Center 212-207-8154**

Entertaining

New York Kids

CHILDREN'S CLOTHING

MARSHA D.D.
The Hot Spot for the Coolest Pre-Teen Clothes!
Girl's store... twin sets, 3/4 sleeve tops,
capris, bellbottoms, cargo pants, Baby G watches
Boy's store... Quiksilver, JNCO, Yankees, Knicks,
And 1, G Shock watches, Yomega yo-yo's,
Camp Supplies, Party Favors.
Get ready for Camp at Marsha D.D.
1324 Lexington Ave @ 88th 212-534-8700

ENTERTAINMENT

Clown Magic—Characters, Puppets, etc. Ponies, Pet Zoo, Full Service. **212-544-8153**

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

Madeleine: Award-Winning Magician!—TV CLOWN Like-No-Other! **212-475-7785**

GIFTS

SEND A PACKAGE TO CAMP—Great Bunk Gifts For Your Camper, Individually Chosen And Sent. **Scarsdale Child's Play:** **914-723-4396** or **800-258-5775** **www.scarsdalechildsplay.com**

MUSIC

Kids' DJ Disco Parties, Olympic Game—TeleTubby, Blues Clues, Arthur **718-966-0255**

PARTY SERVICE

Make-Up Parties—A Unique & Fun Gift Idea! Girls 4-14. **(212) 631-4235**

PARTY SPACE

EAST SIDE AMUSEMENTS
GRAND OPENING!
Virtual Reality, Video Games, Billiards,
Fun! 10-250pp. Catering Avail. All Ages!
163 East 86th **212-861-4046**

CARICATURES

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures—Will make your party great! Available for all parties. **718-643-2629**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
212-988-8484 • 516-795-2400 • 718-693-9441
WWW.HARDBODIESINC.COM

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
800-MURDER INC (800.687.3374)

•STRIPTEEZ•A•GRAM•INC•
The **Only** Gift That **UNWRAPS** Itself!!!
Male/Female Striptease Show. Est. 1986.
212-391-2480 • 718-352-9423 • 516-485-6600

PARTY SPACE

Sophisticated Corporate Event Space

- Corporate Special Events
- Video and Movie Shoots, Product Launches
- Bar Mitzvah & Sweet 16 Parties

Dinner, Cocktails, Dancing, Lighting, Sound
and the BEST Video System in New York.

TWRL

208 West 23rd St (7th Ave) NYC 212.929.8900

J. Sands' "ThisIsYourLife"- Roast/Toast The older-the better! Hilarious! **800-474-JOSH**

•UNIQUE ENTRTNMNT•
Variety Acts•Interactive•Event Planning
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**999+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Palmistry, The Tarot, Numerology—By Registered Psychic. **212-410-1299**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

800+ Lookalikes—Murders, Magic, Comedy, Casinos, Psychics, Statues, more! **Naomi's World Of Ent. 800-304-4911**

MAGICIAN DAVID LEVITAN
Conjures sophisticated fun.
Internationally acclaimed! **516-889-9412**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

ENTERTAINMENT/MUSIC

Pianist/Singer—Jazzy Gershwin, B'way, More... **www.jonathansegal.com 212-222-3169**

Karaoke/DJ Parties—Prof'l And Fun! David **718-631-1024 expresswaymusic.com**

LISA GOODMAN ENSEMBLES Est. 1978. Fine Classical, Jazz, Contemporary, Swing. Helpful & Creative. **212-489-1641**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

The Hottest Bands—Mambo, Latin Swing, Samba, Bossa, Reggae, Soca, A World of DJs & Dance Instructors. **Call S.O.B. Productions 212-645-2577**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

The Open Table—Personal chef. Dinner parties, weekly meals. John: **212-245-8654**

PARTY HELP

Waiters/Bartenders—For All Party Needs. Corp/Priv. NYC/Hamptons. **800-727-8943**

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

PARTY PLANNING

ENTERTAINMENT AND PLACES
23 Years Experience. 3,000 Events.
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

NO-FEE EVENT PLANNING Corp & Private Parties, Weddings. Top Client List.
Red Letter Events **212-772-1177**
www.redletterevents.com

WORLDWIDE EVENTS LTD. 734-3638
Great Parties! Great Food! Reasonable!
www.worldwideeventsltd.com

Need To Plan An Event?
Call The Event Specialist. Personal And Customized For Any Occasion... Corporate, Weddings, Sweet 16s & More. **212-725-2192**

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

EAST SIDE AMUSEMENTS
GRAND OPENING
Newly Renovated 5,000 Sq Ft Facility
Virtual Reality, Games, Billiards, Bar.
Private Or Corp. 10-250pp. **212-861-4046**

S.O.B.'s... NY's *Premier* World Music Venue—Global Cuisine. Sound System, Dance Floor, DJs, Bands. In-House/Off-Premise. Tropical Themes, Havana, Brasil, Carib. Jamborees. 20-500pp. **212-645-2577**

Boats and Yachts

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

LEISURE YACHT CHARTERS
Classic Yacht, DIPLOMAT.
Contemporary Yacht, CELEBRITY.
Weddings, Parties, Corporate Events.
See us at Pier 84 at W. 43rd St.
Parties Up To 200 Guests. **(212) 594-9555**

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 days: **212-717-0300** or **914-723-4510**
www.prestigeyachtcharters.com

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

WORLD YACHT
Perfect parties for up to 500 guests.
NY and NJ departures available.
www.worldyacht.com **212-630-8800**

V.I.P. Yacht Cruises Presents
"THE BRIDAL SHOW"
Sail with us... Dine with us... Experience the wedding of your dreams! **Tuesday, April 20th**. Boarding at 6:30 at the World Financial Center. Limited seating. First 30 reservations at no charge. Confirm today! Call: **212-524-9454**

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

MYSTIQUE
Classic Weddings & Private Parties.
MYC, Inc. E. 23rd St., NYC **212-856-9446**
WWW.METYACHT.COM

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-807-0907

Tramp's Nightclub & Cafe—Corp/pvt events. Critically acclaimed, fine Louisiana food. State-of-the-art sound system, beautiful dance floor. 20-1000p. **212-727-3088**

DEMI RESTAURANT Charming Mad Av Brownstone w/Fireplaces. Cont'l Cuisine. **Perfect for Rehearsal Dinners, Showers & All Private Parties** 10-50p. **212-534-3475**

METRONOME
NY's premiere party space in Flatiron/Gramercy. 2 rooms, 10-700pp. B'way @ 21st St. **505-7400** **www.metronomenyc.com**

WWW.PRINCESTREETCLUB.COM
#1 location in Soho for 20-120 guests. Visit our Website or call: **212-353-0707**

200 FIFTH **675-2080**
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

Trendy, Intimate New Space—25/Park. Cater In/Out. Parties 10-110. **212-479-7379**

Metropolitan Pavilion
Elegant, sophisticated, stylish.
www.metropolitanevents.com 212-463-0071

Your Wedding, Bar Mitzvah, Birthday in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar. Karaoke. 15-100pp. **212-388-0002**

PRIVATE PARTIES MADE EASY Restaurant in Landmark Brownstone accommodating 20-200pp. Any occasion or budget. Call Mauro at: **212-501-7014**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

The Leopard—"Party specialist." --Zagat '99. For 10-75. Call Andrew: **212-759-3735**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils,20-200. **479-7306**

Former Cipriani Sous Chef—Excellent contemporary Italian cuisine. Beautiful midtown townhouse restaurant. Corp/priv. 20-200. **212-274-9877 www.tinos.com**

WEDDINGS

Tribeca Rooftop - www.tribec.com—New York's Newest Event Space.

Interiors and Exteriors

ANTIQUES

Antique Warehouse—Worth the trip to Stamford for best selection and prices. DR, BR, plus the unique and unusual. For hours & directions, call: **800-578-8390**

CLOSETS

SPACEMASTER CLOSET—Closet And Storage Solutions, Plus Mirrored Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

DESIGN/BUILD

Quality Design/Build Reno Co.—35 yrs. Lic/Ins. Free Est. **TRC Inc. 212-679-4825**

Commercial & Residential Const. Corp.
Specializing in fine custom interiors for over 25 yrs, with an emphasis on detail.
Fully insured/Free est. **718-476-0420**

FURNITURE

Reeves & DeCillis, Ltd. **(212) 679-4882**
HAND-DECORATED FURNITURE
Major Brands! Showroom: 493 Third Ave.

KITCHENS

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (700 types of moldings to choose from), we have it all! **238 W. 108th St. 212-749-6438**

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $295/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

NO BIG DEAL—Take the terror out of *decorating. Talented pro can help you.* Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area
Call Steve Lyons: **212-338-0888**

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. Call: **212-288-1863**

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

David Bluman Interiors — Creative & functional decorating/design for home or office. 30 yrs exp. **(516) 754-8869**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. Fees from $100/hr. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Beautiful & Affordable - Complimentary Consultation. Catherine Campbell Interior Design.......... **(212) 254-4909 / (212) 924-0757**

Decorate Your Space - Exp'd, Talented Designer specializing in environ-safe & natural products. $65/hr. **(718) 643-9206**

LIGHTING

Track By Jack **212-714-3886**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

T&M Painting—Carpentry, wallpaper, tile, plaster, faux fin. Free est. Ins. **718-278-3372**

Rigas Painting Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins............... **212-980-4469**

FINE PAINTING—Great prep. Elegant faux finishes. Ins. Call Rob: **212-889-6874**

Sagebrush Painting Co. 212-627-4212—Painting/Plastering, Faux Finishes... Ins.

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies And All Soft Treatments. **KINGSBORO: 212-243-0722**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600.................................718-748-8600

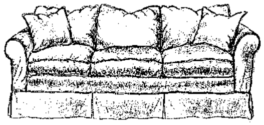
ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

WATERFALLS

Art Fountains Waterfalls, ponds, hand-sculpted rocks. Designed, planned or built. Resid/comm'l/public. **(718) 204-0274**

UPHOLSTERY

REUPHOLSTERY
SLIPCOVERS



FACTORY DIRECT LABOR PRICES
FABRICS OF EVERY DESCRIPTIONS
AVAILABLE AT AN ADDITIONAL CHARGE

REUPHOLSTERY SOFA	REUPHOLSTERY CHAIR	DRAPERY PER PAIR	SLIP COVERINGS SOFA	SLIP COVERINGS CHAIR
$369	$239	$119	$179	$109

Call For Free Shop-At-Home Decorating Services
Serving All Boros, Westchester, LI & Lower CT.

MANHATTAN 1(800) BROOKLYN
212-385-2253 MARC TASH 718-336-3326

MARC TASH INTERIORS

To advertise in ***New York Magazine's*** **Interiors & Exteriors**, call Kris 212.545.3683

Marketplace

APPLIANCES

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

800-221-BUYS 212-513-1513 Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: 800 336-6694 / 718 470-1620

ASTROLOGY

Professional Psychic/Clairvoyant—25 yrs exp. MC/Vi. Laura Jackson: 1-888-826-8704

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. 518-465-0903

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

6th Generation Psychic—Featured: Vanity Fair. 20 Years Exp. Jeane: 310-312-9775

Clairvoyant—Voted 10 most accurate: relationship/finance/'99 forecast 800-720-5592

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com 215-482-6517

European Psychic—90% Accurate. TV/Radio. CC's. 215-934-5908 18+.

The New York Office

VIRTUAL OFFICE

A NYC OFFICE WITHOUT RENT!
The New York City Virtual Presence.
A prestigious address, mail services, and conference rooms. 800.669.6561

TAX SERVICES

We Solve All Tax/Accounting Problems Tax Management, Inc. 212-644-0537

To advertise in *New York Magazine's NY Office* Section, call: 212.779.7500.

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: 212-628-6130 & Relax.

NY's Little Elves—Fine Home Cleaning... Wishes You A Very Happy Holiday Season.

CONSIGNMENT RESALE

Leyla's—Designer Consignment Resale. Ladies' Clothing & Access. 212-421-8138

To advertise in *New York Magazine's* **Marketplace**, call Mark or Kris: 212.779.7500 or fax: 212.779.2449

ELDER CARE

Florida RN's Check On Seniors In/Out Of Facilities. Can Also Find Facilities. **www.seniorcarecheck.com** 800-838-1331

LIMOUSINE SERVICE

The Most Exotic Stretch Limos In NY
1999 24-passenger Escalade, 18-passenger Navigator (granite floors), new Lexus, Mercedes, BMW, Jaguar, Bentley, 6-14 passenger, new Lincolns. 516-360-8175

Stretch—$60/hr. Special: $179/4 hrs. Avail 24 hrs/7 days. All credit cards. 800-253-4546

MUSICAL INSTRUCTION

Classical Guitar - Graduate of the Royal Academy (London) & Yale University. All Levels Welcome! (212) 529-5732

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

PROFESSIONAL SERVICES

Sage Mediation/Negotiation Center Matrimonial & Business. Mediators/ Lawyers. Westchester locale. 914-793-9439

DEDICATED TO THE VERY BEST OF EVERYTHING.

The Best of New York Issue.

What Could Be Better?

Issue date: 5/3 On sale: 4/26

Call 212-779-7500 for advertising information.

Role Play

Nurse Fantasy—Cleansing. By Appointment Only. 212-689-1876

Creole Nurse—Sensual To Fetish Exam/ Cleansing. Call: 212-358-5740

Phone Play—All fetishes. No taboos. CC's. 212-262-7150

Fetish Adventures—www.fly.to/msrachel East Village. Call: 212-388-0996

Jacklyn—Stunning Model/Actress. Exclusively For Upscale Men. 212-758-8817

Ashley—Sensuous American Beauty. Experience The Best. Pvt. 212-727-2358

SENSUAL & ELEGANT
"Very Exclusive"
Park Avenue & 60th
Hotel & Residential
Top International Models
212-753-3030

Private Pleasures—By Appointment Only. Discreet. 212-479-7939

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-354-4391

Honey - Sutton Place—For Magic Moments. Luxurious, Private. 212-838-2653

Mistress Jessica—Teacher/Executive Boss. By Appointment. 212-358-3919

Klea—Model-like she-male. Provocative. What you've always dreamed. 212-696-1401

Suzanne's Exec Stress Relief—Expensive/ Worth It. Mature Men. 212-867-8848

RUSSIAN RELAXATION
Upscale/luxurious. Brooklyn. 718-232-8549

GENTLEMEN'S CHOICE
Beautiful International Ladies
Fulfill Your Dreams. Safe & Discreet.
Residential/Hotel.
Credit Cards Accepted.
212.290.9049
INTERVIEWING MODELS DAILY

www.PrivateModel.com/nyc
All New Faces. 212-679-1991

Asian Playboy Model—Reasonable Rates. By Appointment Only 212-802-7501

Mistress Nicole—New Rates. Sensual Role-Play. Westchester. 212-352-4352

516-425-4153
www.exoticprincess.com

Samantha - New To NY—East 20s. Days/Eves. 212-330-8282

Exclusive Role-Play—Play Out All Your Dreams! 212-696-4965

www.nysexygirls.com 800-365-GALS
www.nyshemale.com 800-304-TSTV

Fetish & Role-Play Only—Call Ginger. Residential/Hotel Only. CC's. 212-828-5683

SENSUOUS GOVERNESS
Care And Training For Men. 212-764-4872

JUNKO
Private Modeling Service.
For Discreet Gentlemen!
Appointment Only. A/C COOL!
212-687-4445
212-687-3353

Sensual Role-Play—By Mature Ebony Beauty. 212-330-8368 TV's 212-330-8366

JILLIAN BRADLEY
& ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

TEMPTING
The Brightest Star In NYC. 212-252-0857

Mistress—To Make Yourself Available... Call: 212-330-8037

Sensual, Relaxing—Swedish & Shiatsu Massage. Women Only. Bill: 212-560-5396

Dream Connection—Fantastic, Elegant, Beautiful. 7 Days. 718-854-7840

We Attract New Clients
By Serving Present Clients
Exceptionally Well. 212-681-2823

American SheMale—"A Must-See, Like No Other." 212-803-5498 Dale

JANE'S PLACE
A LOT OF FUN PEOPLE
IN A DISCREET AND
CONVENIENT LOCATION.
(212) 929-9122
janesplacenyc.com

Belle De Jour—Int'l intimate fantasies. 7 days, 12p-1a. Models needed. 212-633-1761

Pro Body Builders—Sensual, hard-bodied beauties. Wrestling/posing. 212-316-2503

Behavior Modification Wrestling, role-play, fetish, cross-dressing, nurse therapy. **The Den Of Iniquity** 212-229-2149

Sheri—Beautiful California Role-Play. www.bodyheatescorts.com 212-684-8621

FIRST CLASS
Sensual Touch. Private. Mature.
West Side. 212-459-0372

www.ny-exotics.com
NY'S LARGEST
ADULT INTERNET DIRECTORY

Continued on next page.

Continued from previous page.

Nina—"Phone Girl From Tiffany's". By Appointment. Call: 212-755-0508

The NY Stocking Exchange—Heaven Downtown. Call: 212-227-0190

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. 718-266-5284

Honeymoon
"A Once-In-A-Lifetime Experience"
EXCELLENT ASIAN MODELS
Open 24 Hours / 7 Days
212-279-1855
212-279-1837

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Russian Dream—Relax, Enjoy. In-Call. Brooklyn. 718-645-4334

Shemale—Swedish Model/Video Film Star For Desires. Barbi. 212-759-6765

Fetish Exploration—Fantasy Role-Play Specialists. Upscale. Private. 212-989-3286

Enter The Labyrinth—Fetish Experts. By Appointment. 212-682-2328

Transsexual Film Star—China Kitty. Serious replies only. 212-765-9860

VENTURES UNLIMITED
Hotel/Residential. 212-888-1666

Wall Street Escape—Bodywork, Fantasy Role Play. 212-766-9885

AMERICAN BEAUTIES
New York City's Most Private Club.
7 DAYS
212-867-7999
By Appointment Only
Credit Cards Welcome.
www.american-beauties.com

Fetish, Fantasy & Fun—International Beauties. Discreet. 212-629-2066

Rage - Exotic Muscle Woman—Sensual Wrestling/Equipped Scenes. 212-358-5740

Lord Philip—Exotic Role-Play For Ladies Only. 212-982-3260

Adalis—An Uninhibited Ebony Playmate. By Appointment Only. 212-472-0868

Playtime—Come And Play With Us. By Appointment. 212-876-8140

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Step Off The Stress Mill—Role-Play & *Complete Relaxation. Nina: 212-868-0268*

Jasmine—Bodyrubs. Luxurious Midtown Locale. In/Out. App't. 212-688-7559

Victoria—New Beauty In Town. Private And Discreet. 212-754-1134

EAST SIDE STUDIO
—www.NY-Models.com. 212-764-8686

MISTRESS NATASHA
Ebony Is Beautiful.
Private, Exclusive, Upscale. 212-268-0412

Lea—Expensive. Beauty. Exotic Relaxation. Very Private. 212-829-1243

Mature, Exquisite Relaxation—Very private, for gentlemen. App't: 212-759-2024

Upscale, Luxurious—Upper East Side. www.parisintown.com 212-772-9389

Touch of Class
We Feature Beautiful,
Sophisticated Models,
Actresses, Showgirls &
Professionals
212.399.8536 800.606.1071

Nicolette & Allison—Intriguing & Inspiring. By App't. 212-679-5330

Adam And Rob For Men—Exclusive, Private And Safe. 212-988-2991

Tiffany's
Elegant & Sophisticated Ladies
Upscale Service For
Sophisticated Gentlemen.
212.399.9299

Cindy & Roommates—Sensual Role-Play For You! 212-893-8201

Rachel—Real beauty. Also in NY Exotics. Top of the top. 212-207-8850

Angelique—AKA Lorette, Danielle. On the fantasy runway. Yours truly... 212-426-9249

NEW YORK DOLLS
Sensual ladies for upscale gentlemen. Discretion assured. In/out calls.
212-352-1515
www.ny-dolls.com

ROYAL SANDS
"We Deliver Dreams". 212-924-1133

Light Ebony American Actress—Charming And Private. 212-545-8570

TOKYO
"NY's BEST!"
VERY SAFE & CLEAN.
24 Hrs 7 Days
Hotel/Residential
212-290-2312
212-290-2626

Extreme Pampering—Baths/Candles/Music/Discretion. Midtown. 212-448-0954

Gina And Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-308-0748

High Society
For the upscale gentlemen who demand the very best.
www.highsociety-escorts.com
(212) 727-2000

Massage

Beauty & Bodywork—Elegant, Sensual And Discreet. Lisa: 212-517-6465

HIDDEN TREASURE
Upper East Side. 212-327-0244

California Female—Visiting New York. Sensual Massage. In/Out. 212-787-8628

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

Exceptional Massage—By Marie/Claudine. Clean/Pvt. E 50s. 212-888-3497

Central Park South - Austrian Lady—*Private, Sensual And Caring.* 212-246-4759

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

PURE DELIGHT
E. 70s. Soothing & Relaxing. 212-717-9049

PURE BLISS
Private. Credit Cards.
212-213-2977

European Touch—Mature Ladies. Warm, Caring. Call Ilona: 212-980-8172

Pears—Eclectic Excellence, Featuring Synchronization. 212-505-5151/212-779-9944

Ki-Touch—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. 212-682-1166

RUSSIAN MASSAGE & COLONIC
Therapy Dispos. W. 94th: 212-222-4868
E. 51st: 751-2319 Friendly - Natasha/Joe

A Touch Of Class - Loreli—Mature Beauty. By Appointment. 212-490-9512

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

Go No Further - Call 212-868-0635—Amber or Angelique...

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

JAPANESE SHIATSU
Call: 212-799-7087. Uptown.

The Incredible Lightness Of Touch—W. Village/Wall St. access. 212-645-4995

Marlene—Gentle And Comforting. Upper East Side. 212-452-1665

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

Grand Opening—Chinese Acupressure. In/Outcalls. 212-448-9289

Massaggio Italiano—Man To Man - Sensual Relaxation. 10-12am. 212-683-1220

Brigette—Mature European. Expensive But Worth It. 7am-12am. 212-826-0758

Master Touch For Men—Energizing. Gary: 212-228-2243 / 917-785-1276

SPRING BREAK
California - 100% Stunning. 212-758-0023

LUCKY SALON
Call: 516-696-3628

WONDER... 212-688-7559
Ultimate, Upscale, Beautiful Bodyrubs.

Asian Allure—The Best To Reach Your Fantasy. 212-532-1387

Natalie—Elegant Masseuse. Private. Downtown. 212-571-3826

Exotic French Masseuse—For Upscale Gentlemen. Call: 917-945-5224

Lee's Studio 54—Best Swedish And Shiatsu. 212-755-7178

CHOPSTICK ORIENTAL
Exotic Ladies. 212-354-5599

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Lexington/57th—Shiatsu, Swedish, Facials. In/Out. All CC's. 212-752-1060

ORIENTAL BLUE
7 Days, 24 Hrs. Outcall Only. 212-868-1004

MOMO 212-268-3092
Professional Massage From Japan

NYC SHIATSU
"The Best Rub". 7 Days. 212-319-3589

201-840-1743—Best Asian tension relief. Near GWB. **www.massageplaces.com**

212-714-1712
Japanese Shiatsu & Swedish Massage.

Swedish...And Really Caring—Gramercy area. 212-253-2685

FUJI 212-207-8959
Shiatsu/Swedish. Res/studio.

1-888-446-5272
Stamford, Rte. 95, exit 8, Atlantic St.

Asian Sweet—New, Elegant Body Rub. Hotel/Residential. 212-251-1002

Penn Sta., Nice Locale, Swedish—Till 2am. Studio/hotel/res. Paula: 212-268-2830

East 55th St. Professional Therapy—7 Days. Private. Call: 212-319-1538

Westchester/Rockland/Putnam—Touch, Dance, Scenes, Voyeurism. 800-957-3048

Adorable Female Visiting NY—Sensual, Relaxing Massage. In/Out. 212-687-2088

Touch By Tomas/Joe for Men—Call Tomas: 212-689-9030 Joe (cel): 917-414-1067

Midtown's Best Bodyrub—CC accepted. 47th/7th. 212-840-4807 / 718-783-8176

Asian Exotic Bodyrub—Sensual, Elegant. E. 50s. In/Outcall. 212-688-7559

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 Hrs

Top Chinese Model—Exotic, Sensual. Outcalls. 917-553-7882

John Massages Men—Deep, sensual and satisfying. CC's. NYC cell#: 914-419-0116

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Continued on next page.

Massage

Continued from previous page.

East 45th—Professional Massage. 7 Days. 212-949-9183

Susan & Lynn—Sensitive massage - by mature lady. 11:30-7:30pm. 718-426-4979

UNFORGETTABLE
(NJ) 201-969-1323

Body Care—E. 30. Professional Swedish Massage. Good Relaxation. 212-545-9911

Pamela & Brooke - On Summer Break.
Private & Luxury. All CC's.
www.bodyheatescorts.com 212-684-8616

COSTA DEL SOL
Beauty & Relaxation. **212-593-1605**

70TH & FIRST AVE.
Private, Clean. **212-288-2225**

LUKE FOR MEN
Pvt & Discreet. 24 Hrs. Call: **212-977-9255**

Solvetta - Hungarian Masseuse Private. East 34th. 212-279-3222 Also: Massage By Couples. Unique. W. 38th St. 212-279-9514

Dream Massage—Available For Upscale Gentlemen. Call: 212-631-3620

Luna—Shiatsu And Swedish. By App't Only. Incall/Outcall. 212-702-9501

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

Mature, Sensual, Classy Lady—Elegant, Private, 7 Days. 212-262-4537

Paradise Bodyrub—By Appointment Only. Call: 718-621-4102

Sylvia—Discreet, Quality Service. For Upscale Only. 212-426-7087 / 917-449-8444

Aloha 201-816-9562—Oriental Shiatsu. Near 9W & Rt 4. Dean St. Englewood.

Body Pampering By Amanda—All CC's. www.bodyheatescorts.com 212-684-8621

Deep Bodyrub For Men By Robert—Safe And Discreet. 212-586-5121

Station Plaza Club—For complete relaxation in Ronkonkoma, call: 516-588-2776

Kathy From Moscow—Private. From 11am. Middletown. 212-867-3867

Miramar—Formerly 61st and Madison. Superb Bodyrub. By App't. 212-826-8814

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best in NJ.

Yokohama
Professional Massage
From Japan.
By Appointment Only.
212-308-1691

Luxurious Bodyrub—By Sensual Swede. Appointment Only. Call: 212-334-7910

East 30th & Lexington
Magic touch. Excellent massage. 212-545-9940

SPOIL YOURSELF
Upscale Asian. Midtown. Pvt. 212-946-6399

Sensitive Man W/Healing Hands—Men only. Call Marc, 9am-9pm. 212-255-8854

MAKI 212-751-5550
Shiatsu. Studio/Residential.

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-3166

Hands Of China 718-597-2505—Hutchinson River Parkway, Bronx

Magic Touch—For Men By Daniel. By Appointment Only. Call 212-969-9514.

Queens Dolls—Bellerose - 718-776-7807 & Little Neck - 718-831-9729 11am-7pm

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

A Little Off The Beaten Path—Private. West 19th. 212-807-1822

Asian Angel—Elegant And Sweet. Hotel And Residential. 212-717-0933

Giselle—Stress Relief, East 50s, Private, Discreet. Res/Hotel Too. 212-593-2569

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

LICENSED THERAPY

Anexia For PE—Impotence, Orgasm Problems, Stress, Pain. 516-773-4284

Assortments

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

LOA Asian/Latin/European ladies, prof'l American men for friendship/marriage. Party Sat, 4/17, New Yorker Hotel **986-8590**

Attractive, Ed. Chinese & Japanese—Women for serious relationships. **681-9283**

Upscale Jewish Introductions by Shoshana
Est. 15 yrs. Personalized, confidential.
Photos avail. Fee quoted. **718-275-8000**

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

Rings On Their Fingers 100's of women who've taken the **Life Works Relationship Workshop** have gotten married. You could be next! Join us 4/24-25. **1-877-741-8787**

Jewish Singles Travel Party
Presentation of Worldwide Tours
for Singles ages 29-49
6:30pm Thursday, April 15
Wine, Hors d'Oeuvres, Sweets
$25 (reimbursed if you book a tour)
SORRY, ADVANCE RESERVATIONS ONLY!
For full details call:
212-879-4588 or **800-221-4694**
AJCongress International Travel Program

JUDY THE DATING EXPERT
• Seen/Heard On TV & Radio •
Call: 212-924-4440
"New York's Most Ethical Matchmaker."

Date Someone New This Weekend
Call to hear 1000's of voice personal ads for free!
212-987-7000
THE RELATIONSHIP LINE™
FREE CALL
Cust Serv 212-987-7001
www.relationship.net

Sun. Singles 4/18, 5-8pm—Madison Towers Hotel, Mad. @ 38th. $15. **744-8581**

Int'l Match NY—Meet attractive Chinese, Japanese, Korean women. **212-787-6579**

The Secret To A 2nd Date—Is a positive 1st impression. Curious how you're perceived? Go on a simulated date & find out. **First Impressions, Inc. 212-219-0923**

A+ Rating! Int'l Singles Russian, Jewish and European ladies in NY. **212-736-6870**

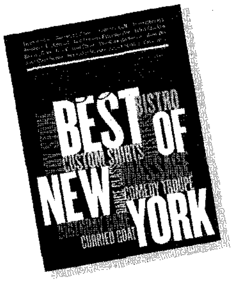
SINGLES PARTY *at* **MATCH every WED**
7-10pm, 160 Mercer btw Houston/Prince.
DJ For Dinner Or Drinks.
25 To 45 Are Welcome! **(212) 343-0830**

Manhtn Posh Soiree Chic Profls+Biz+Artists apr17 24 may1 8 Penthse Tony Spot **718-875-3878**

In Good Company—45+ Singles. Greenwich Vill. Loft Party 4/25. **252-1898**

Art Lovers Exchange—Links Single Lovers of the Arts! National. **800-342-5250**

DEDICATED TO THE VERY BEST OF EVERYTHING.



The *Best of New York* Issue. What Could Be Better?
Issue date: 5/3 **On sale: 4/26**
Call 212-779-7500 for advertising information.

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
1-888-408-CMLE www.cmle.com

ARA - CEOs, MDs, JDs for educated **Asian, Russian, Latin Ladies** 212-253-1971 Party Sat 4/17 7:30pm. Pulse, 226 E.54th

MARION SMITH PROF'L SINGLES
SUPER GALA
SATURDAY, APRIL 17, 8:30pm-12:30am
GRAMERCY PARK HOTEL
Wedgewood Ballroom, 2 Lex Ave(corner 21st)
2 AGE GROUPS! UPSCALE SINGLES!
600+ EXPECTED • DJ • CANAPES • $20
Jacket & Best Dressed • **212-944-2112**

ORAL SEX for Dodos
Toll-Free **1-877-BUYBOOK**

'SMART IS SEXY'
For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 2,800 members. **The Right Stuff: 800-988-5288**
www.rightstuffdating.com

***Asian Venus Meets American Mars**—4/16-18: Jazz, Hiking, Cruise **212-835-0770**

Natural Connections Party Fri., 4/16, 7pm. 22 W. 34th St. 101 ways to meet & have fun. Dancing & games. $20. **643-3445**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

LIFE EXISTS AFTER 40™
After-Work Soiree - Fri 4/16, 6:30pm, Red Blazer 32 W 37 St. Band, comp drink, hors d'oeuvres, $20. **RSVP LEAF 779-0642**

To advertise in ***New York Magazine's***
ASSORTMENTS Section, call:
212.779.7500 or fax: 212.779.2449

Strictly Personals

CONTEST!
see www.strictlypersonals.com

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** *(phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call* 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Handsome, Successful Professional—Male, 46, Ivy-educated, financially successful, former Midwesterner, nonsmoker, single, no dependents, 5'11", athletic build, full wavy brown hair and blue/gray eyes. Enjoys NYC and country fun - Lincoln Center, fine dining, Aspen skiing, and Caribbean beaches. Seeks one urbane, spirited, thoughtful, professionally educated woman, 36-49, with very high standards and a successful career, who values a caring, equal relationship, mutual respect, laughter and romance. Let's have fun, become good friends, and build to a long-term, committed, loving relationship. My photo sent to all responses with photo. 7948 ☒☎

A Rare Find—Lovely, loving, green-eyed beauty who has followed her dreams to become a successful businesswoman, seeks romantic, puppy-loving, worldly Jewish male, nonsmoker, 52-62, who will travel to ends of the earth to find his soul mate. If you have an optimistic spirit and caring heart, let's see if we can make our wishes come true together. On the way, we can enjoy dining, theater, movies, walks in the country and traveling, as we share our hopes, laughter, fun, friendship. Photo/thoughtful note, please. 7909 ☒☎

Soft Heart, Hard Body—Sexy, wealthy, witty, giving Jewish male, 33, seeks smart, fit, loving lady to spoil. Photo. 7788☒☎

Bright, Successful, Spontaneous—Entrepreneur, 32, 5'7", Jewish, lives Manhattan, heavy but athletic, financially secure. I have built a successful Internet business, and now it is time to build a successful long-term relationship with a young Jewish woman, 25-36 years old, who enjoys the finer things in life, including spontaneous weekends away, dining out and having a good time. Photo/personal note, please. 7855 ☒☎

Successful Entrepreneur—Ambitious, caring, creative, handsome Jewish male, 32, Ivy MBA, living in CT, who enjoys fine food, wine, tennis, modern art, drives in the country and nights out on the town, seeks bright, beautiful, caring woman with zest for life. Note and photo, please. 7963 ☒☎

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 7904 ☒

Want To Meet Your Counterpart?—If you are a beautiful, bright, successful and fit woman, 30-49, I am your male counterpart, being a handsome, successful and fit, young 50, white attorney and educator who loves biking, tennis, theater and fine dining. Note and photo, please. 7972 ☒

Give Yourself A Gift—Lovely, perky psychotherapist, big green eyes, 39, 5'7", shapely. I inspire warmth and laughter and wish to share my life's journey with a marriage-minded male. 7845 ☒☎

Animal Lover A Must—I'm 43, a successful TV sports co-host in addition to a very successful business owner. Physically, I am 6'4", considered good-looking and athletically built. More important, I have a heart of gold and a great sense of humor. The woman I'm searching for is under 38, enjoys dining out, sports, traveling, etc. She must be extremely beautiful on the outside, as well as sweet and caring on the inside. If interested, I'd love to hear from you. Photo necessary. 7905 ☒☎

Kind, Handsome, Warmhearted—Single male professional, 6', Christian, youthful 48 (looks 38), brown hair, trim beard (Clapton - not ZZ Top). Loves the water, outdoors, NYC, music, the arts, fine wine, dining, cooking and entertaining. Seeks easygoing, slim, pretty woman, 33-45, for laughter, love, romance and more. Note/photo/phone. 7914☒☎

Very Lonely—Because I'm missing you to share my unlimited potential. This very handsome, physically very fit, very wealthy executive seeks slim, pretty white female, mid 20s-early 30s, for any relationship that fits your personality - because I'm ready for any challenge to find love, happiness, friendship or anything else that is going to cure the pain of loneliness. 7978☒

Handsome Plastic Surgeon—Athletic, fit, well-accomplished, 42, divorced, Jewish, northern NJ area, seeks single/divorced, "head-turning" white female, very pretty, slender, fit, educated, nonsmoker, 27-38, for long-term relationship. Photo/note, please. 7990 ☒

Share An Incredible Life/Romance—With a caring, dynamic, leading surgeon, communicative, handsome, really nice guy, affectionate, 5'10", muscular, 43, passion for fitness, travel, fun. Seeks vivacious, bright woman under 37, for forever. Phone/photo a must. 7992 ☒☎

Terrific Catch And His Cat!—If you are a single female, 27-35, white or Asian, pretty, reasonably slim, sensitive, honest, fun, with lots of love to share with the right guy...keep reading! I'm an attractive white male, Jewish (nonreligious), trim, nonsmoker, successful business owner living in Manhattan, who is also romantic, honest, a great friend, and who enjoys volunteer activities with underprivileged kids. I'm looking for the old cliche of "best friend and lover", and want to hold hands with someone I really care about. Photo/note/phone, preferred. 7910 ☒☎

Not What You Might Expect—Single Jewish man, boyish 40, smart, romantic and literary, seeks a spirited intellectual woman, non-waif, potentially interested in marriage and family. I work in technology (but would rather discuss Nabokov), live conventionally (but love the offbeat or obscure), and tend to overuse parentheses (but I'm trying to quit!). Photo appreciated (not a must). 7875☒☎

Seek To Celebrate Spring—With a sensational man, 45-55. You are tall, masculine, intelligent, secure, happy and successful. I am pretty, witty, warm, lively, curvy, Ivy, glamorous, and a fashion star. We are comfortable, kismet and chemistry. 7923☒☎

Caring, Handsome, Cerebral Surgeon—Communicative, generous, really nice guy, affectionate, 5'10", muscular, 43, funny, into travel, fun, culture, seeks sweet, bright woman under 37, for an incredible life. Phone/photo a must. 7902 ☒☎

Beautiful, Smart, Sexy—Businesswoman seeks an active, intelligent man, 48-60, with a multitude of interests, especially hiking and fitness, dogs, movies and a general spontaneity about life. Photo/note. 7837 ☒☎

Energetic, Vitally Alive—Professional woman, soon-to-be-70, seeks man to share all the enjoyments of life. 7982☒☎

Seeking Upper-Echelon NYC Man—Very pretty blond, blue eyes, cultured, quick wit, slim, fit, 5'9", 38. 7900 ☒☎

Seeking—Cute, fun and caring best friend to love and experience all that life has to offer! Must be Jewish, slim, smoke- and drug-free. Me: 26-year-old, single white Jewish male executive who is cute and funny, confident and successful, passionate and spontaneous, creative and affectionate. Recent photo and note. 7998 ☒

Sparkling, Sensual, Bright—Lovely to look at and be with. Let's light up each other's lives. Slender, fit, elegant and sexy woman, 50ish (looks 40ish), active, exuberant, a green-eyed brunette with warmth, humor and a zest for life. Multifaceted, many interests, a generous spirit, highly educated and cultured. You are a divorced or widowed Jewish man of substance, successful, 50-youthful 65, with integrity and class. Let's share, laugh, explore, love and be loved without reservations. Note/photo. 7933 ☒☎

The Girl With Everything—Except a great guy. Chic, blond, blue-eyed Jewish MD, slim and athletic, looking for a nice guy with integrity, 35-45, 5'8" or over, successful professional, good-looking, fit, lover of the arts and travel (skiing and dancing wouldn't hurt) and living in Manhattan a plus. Sense of humor desired; common sense required. Photo please. 7765☒☎

Beautiful Asian MD—30s, 5'5", slim, successful, very attractive, passionate and unpretentious. Seeks extraordinary, upscale man, 30-45, tall, fit, loving, affectionate, extremely intelligent and accomplished, with a passion for life. 7957 ☒

Asian Female Wanted—White male, handsome, educated, successful, refined and cultured, 42, 6', 175, seeks attractive, intelligent, warm Asian female, 23-35, who enjoys travel, dining, weekends away and culture. 7846 ☒☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Sunset In The Hamptons—With you by my side. Extremely successful business owner, 36, seeking truly exceptional woman to share romance by the water and under the stars, for this summer and beyond. You are beautiful, classy, sweet and intelligent, with a passion for living and an appreciation for the finer things in life. I am tall, fit, handsome and Jewish (nonreligious), with a zest for life and a desire to share it with someone truly special. Together, let us explore all that life has to offer - starting with glorious summer in the Hamptons. Note/photo (will exchange). 7916 ☒☎

Single (Manhattan) Mother—Seeks a multifaceted man (38-50). I'm intelligent, insightful, sophisticated and fun-to-be with. In terms of my looks, I am 5'5", slender, with an athletic physique and a fashionable, elegant style, comfortable in both casual and formal surroundings. I am an evolved person with many interests, including: the arts, psychology, travel, working out and spending time with friends and family. 7880 ☒☎

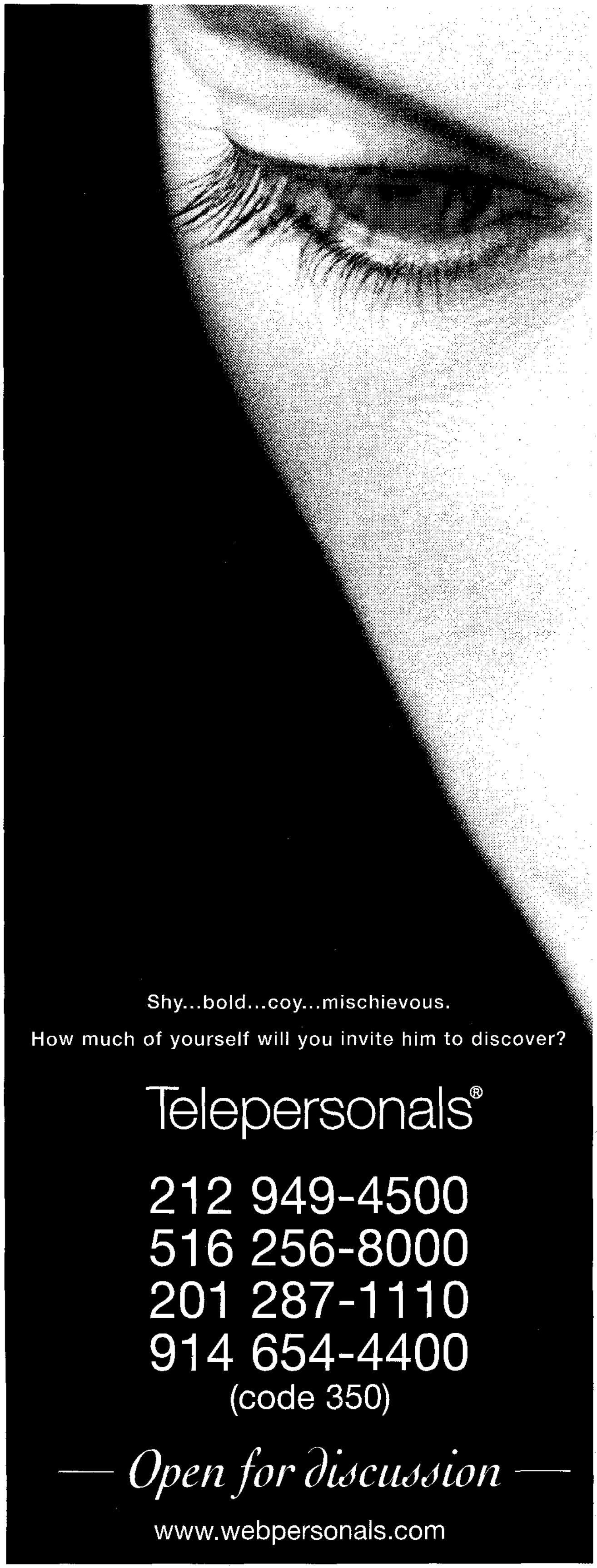
Temptress Wanted—Wall Street dynamo, 42-year-old male who is good-looking, funny, generous in spirit and otherwise commitment-minded (loves kids), is seeking a beautiful woman who is sexy, funny, easygoing, warm, honest, romantic and has great legs. You must appreciate fine dining, the art of seduction, intimacy and romance. Note/photo/phone. 7987 ☒

Attractive, Athletic MD—34, 6'3", 210 lbs, Italian-American, seeks younger, pretty, intelligent woman for romance, fun and friendship. Note/photo. 7981☒

Sensational Woman—51, smart, savvy and down-to-earth. Passionate about travel, movies, Central Park, horses and the Rolling Stones. Seeks kind man, late 40s-50s, with a big heart, to share all of life's absurdities. Sense of humor a big plus. Photo/note. 7828 ☒☎

Young Senior—Retired, now teaching college, seeks attractive woman, 55-65. I'm bright, honest, warm, funny, modest. Interests: frequent travel, Philharmonic subscriber, reading, movies, etc., golfer. Nonsmoker, financially secure. 7860☒☎

Strictly Personals



Shy...bold...coy...mischievous.

How much of yourself will you invite him to discover?

Telepersonals®

212 949-4500
516 256-8000
201 287-1110
914 654-4400
(code 350)

— *Open for discussion* —

www.webpersonals.com

Must be 18 years or older. Phone company charges may apply.

Refreshingly Pretty—Sensuous, gentle, very bright, single Jewish female, 42. Successful, gracious, down-to-earth. Trim/curvy. Spontaneous humor and a smile that lights up a room. Pioneering spirit - values community, environmental change. Good cuddler. Nature-loving, artistic. Inclined towards travel, finance, sciences, meditation, the world of ideas. Loves good conversation, dancing, sailing, Tanglewood, city culture (uptown/ downtown), CA wineries. Seeks educated, fun, fit, financially secure, 35-50, single Jewish male. 7983 ✉ ☎

Hugs Teddy—Unique, vibrant redhead, warm, pretty, slim Jewish gal, blue eyes, 56, seeks teddy substitute, 60ish, for adventure, fun and romance. 7885 ✉ ☎

Life Is Beautiful—When shared in mind, body and spirit. If you are a gentle, generous, sensitive, sensual man seeking your soul mate, this warm and compassionate woman with timeless beauty has been patiently waiting to emerge from her cocoon, reveal her magic and mystery and fill your life with joy! 7895 ✉☎

Tall, Attractive, Athletic Blond—39-year-old Christian woman seeks handsome, witty, financially secure man who enjoys the tranquility of the country/shore as well as the excitement and culture of the city. I am 5'10", 145 lbs and in excellent physical shape. Some of my interests include skiing, tennis, theater and travel. Photo a must. Note/phone. 7821 ✉ ☎

You'll Never Be Bored—47-year-old, divorced, successful businessowner, loves life and the pursuit of happiness. Accomplished, with great sense of humor. Seeks active, attractive individual for loving relationship. Share travel, great dining and lots of fun. Photo/note. 7813 ✉ ☎

Mensch Seeking Menschette—39, handsome professional, 5'10", seeks Jewish woman, 30-38. Note/photo. 7874 ✉ ☎

Handsome Executive—39, 6', 175 lbs, hazel eyes/brown hair, managing director, healthy, wealthy, wise, athletic (scuba, golf, tennis, skiing, sailing, running, biking), balanced and sincere. He seeks one 28-32-year-old woman who is very smart, attractive, athletic and genuine. She is sophisticated and worldly yet down-to-earth, fun, warm, happy, trusting, trustworthy and loves NYC, dogs, travel and working/playing hard. She is a great catch, and has it all except the one guy to share it with. Do you know her? The effort of a thoughtful letter with photo gets an immediate reply. 7825 ✉ ☎

Neither One Of Us—Is willing to settle for anything less than a complete package. I am a single white male, 6'2", 200, 36, handsome, athletic, MD, never been married, no children. You are a single white or Latin female, 25-35, 5'5" or taller, attractive, athletic, educated, never been married, no children. We are looking for a best friend/lover/partner in life. 7969✉☎

Warm, Sincere, Affectionate—Jewish, Ivy-educated professional seeks woman, 26-38, who is beautiful on the inside as well as out. My interests include travel, music, movies, tennis, theater and art. Note with photo, please. 7839 ✉ ☎

Attractive NJ Woman—Intelligent with social conscience, Jewish, seeks gentle, 50-plus man, friend/lover, to share outdoors, arts, learning, laughter, life. 7899 ✉☎

Blond, Blue-Eyed, Curvy—Wholesome woman, 5'7", 27, nursing student, seeks white male, 28 plus, 6' plus. Photo. 7911✉☎

LA/Central Park South Model—Attorney/investor, stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 7870 ✉ ☎

Jewish MD—Mensch, divorced, handsome, very youthful 60, seeks slim, petite, fit, Jewish suburban woman to share sailing, biking, travel, dancing, NYC culture, suburban life style and life's adventures. Nonsmoker. (201)/(914)/(203)/(516). Note/photo a must. 7937 ✉ ☎

No Mid-Life Crisis—For this gay white male, 43, 5'10", 185, healthy, fun, together, secure and happy but seeking a similar gay white male, 32-45, for friendship that can grow. Into sports a plus. Photo/note to: 7965 ✉

Terrific Menschette—A people person, varied interests, seeks friend/companion/ lover - a mensch, 50-65, who is missing that special someone. 7935 ✉ ☎

Wanna Cuddle—With a feminine, sexy lady who has beauty, brains and breeding? Has homes in NYC and Boca, FL. Seeking an educated, warm Jewish gentleman, 55-68, who is emotionally responsive, financially secure and fun. Let's share the 21st century. 7865 ✉ ☎

Cheerful, Urbane Gentleman—59, widower, very musical, attractive, well-dressed, 5'9", seeks pretty Manhattan lady of taste, chic/elegant, 40-55, whose passion embraces the arts and music. Note and recent photo. 7940 ✉

Looking For—That wonderful, brilliant, widowed, kind, traditional Jewish man, 48-62, 5'9" or over, who loves to be treated like a king at his dinner table, served delicious meals and have his back and feet massaged while listening to Mozart...all done by that appreciative, intelligent, talented beauty queen, me! 7995✉

Balancing Act—Distinctively pretty, creative/smart, adventurous/grounded, idealistic/pragmatic, funny/passionate, artistic lawyer, stylish, Jewish, 40ish; loves art, music, travel, crosswords, nature and children. Seeks male with kindred spirit, intellect, kindness and wit. 7932 ✉ ☎

LI, Green-Eyed Blond—5'6", very attractive, classy, bright, energetic and warm. Just 41, looks 35. Many interests. Seeks 5'10"-plus, in-shape, youthful 35-45, mild, intelligent professional best friend to share, learn and laugh. Note/photo - will exchange. 7944 ✉☎

If You Are—An honest, tall, smart, attractive, intuitive female - psychologist, architect or scientist, etc., please apply. I am a 47, widowed, athletic gentleman who knew love with no boundaries. I want that again. E-mail: dearmark@aol.com. Note/photo, please. 7879 ✉ ☎

Waiting For You...—Spirited Italian/ Jewish woman, 55, extremely pretty, sensual, creative, seeks down-to-earth gentleman, 55 plus; successful, articulate, emotionally/financially secure, interested in the arts. Note/phone. 7936 ✉ ☎

Downtown Girl/Uptown Charm—Long and lean, 5'10", 38. Loves city/country life. Seeks tall, physically, mentally and financially fit, nonsmoking professional man, 35-50, for the road leading toward forever. 7878 ✉ ☎

Dance With Me?—Dental professional, inventor/businessman, financially comfortable, 6'2", very fit (divorced). Seeking lifetime mate who is intellectually multidimensional, curious, happy with her work, competent, with a clear sense of self, compassionate and supportive. I am an attractive Caucasian with good character, kind, health-oriented, a fitness enthusiast... And you? Passionate hobbies include art, ballroom dancing, travel. I'd love to share all the above. Please write with note and photo. 7847 ✉ ☎

Pretty, Witty, Mid 60s—Senior professional gal seeks dynamic, upbeat, secure guy who loves life, music, theater and travel. Are you there? 7934 ✉

Handsome, Romantic Male—MSW, 60; passionate artist. Wants forever love affair with warm, caring, sensual woman. I love cuddling, intimate talks, holding hands in Paris, know one good joke, fall asleep at opera, but I'll waltz into your heart. 7956✉

Lady Golfer/Tennis Player—Seeks country club man, 53-63, for a serious game of love. Note/photo/phone. 7930 ✉ ☎

Gay Man—39, 5'8", handsome, fit, successful professional, passionate green-eyed musician, seeks kind, intelligent partner (35-45) who can smile with his eyes and likes good conversation. Note/photo/phone. 7842 ✉ ☎

European-American Professional—Young-looking 45, pretty, warm and kind, single mother of young child, who loves music, art, nature, travel, books, winter sports, seeks warm, playful, cultured and generous man with beautiful face and warm eyes, for friendship, fun and more. Letter/photo. 7859 ✉ ☎

Great Smile, Eyes To Match:—Radiant, very pretty, slender, single Jewish female, 44. Affectionate, vivacious, compassionate. Laughter is key. Likes skiing, tennis, theater, golf, reading. Adventurous, intelligent, successful professional; has integrity, confidence. Seeking single male who is involved in life and ready for a relationship. Note/photo appreciated. 7928 ✉☎

Fall Into Spring Again—Nice guy, 40s, bachelor, loves travel, adventure, Open Center, books, musicals and cinema. Seeks like-minded woman. 8000✉

Ready, Steady Heart—Male Wasp, top-notch NYC corporate lawyer, 38, 6', trim, with deep blue eyes and thick brown hair, giving, witty and (usually) wise - loves music, movies, outdoors, travel. Seeks loving woman with energy, humor and insight, 28-38, ready for friendship/romance/commitment. Note/photo. 7955✉

Singularly Sensational—Sensual, sincere, kind, attractive professional woman, 50, who loves the arts and travel, seeking a sensational professional male friend/lover, 50-65, for long-term relationship. 7927✉☎

Simply Different Female!—50, winning, well-turned-out, weakness for wisdom betwixed with wit. Waiting to meet you! Funny, fit, influential, insatiable, secure, substantive and sensuous. Photo. SimplyDifferent@hotmail.com 7950✉☎

Genuine Classic Beauty—English, Irish, French and ticklish. Loves kickboxing, rollerblading, reading, yoga, sailing and slow dances, 5'6 1/2", slim with curves, blue eyes, blond hair, 40ish (looks 30ish). Seeks mentally/financially/physically fit, handsome male - Manhattan beau (40ish) with sense of humor and positive attitude to enjoy life and best friend. 8002 ✉

What A Guy!—Single male, late 40s, with great sense of humor, seeks vivacious lady for enjoyable encounters. Photo/phone a plus. 7966 ✉

Global Adventurer—Affluent, youthful man, 67, slim, 5'6", athletic, compassionate, affectionate, sensuous, with humor - enjoys music, outdoors. Seeks attractive, petite, adventurous female to explore the world with. Photo/note/phone. 7968 ✉

Is There A Doctor In The House?—This shapely, attractive, upscale Manhattan woman is partial to MDs who are compassionate and have a sense of humor. I'm not only limited to doctors. Please be 5'10", 50 plus, clean-cut (no beards) and intelligent. I'm independent, intelligent and easy to be with, looking for a relationship. Photo, please. 7952 ✉☎

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

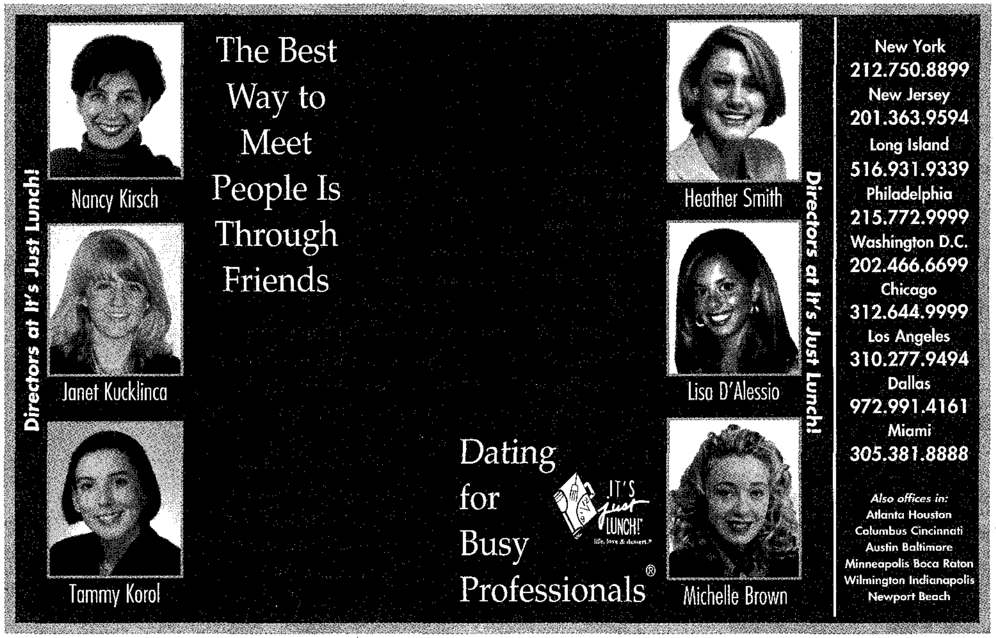
Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for. The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Lucky '99—"Are you ready? On your mark, get set and then go for it!" Handsome Italian in his 40s, who is a professional and an extreme gentleman, is seeking a lady of class and beauty to run "the ultimate race" - the race of fun, happiness and romance. To qualify, please be slim, attractive, athletic, fun and willing to travel. May the best lady win. Photos must be sent before race can begin. 7769 ✉☎

Lovely Brown Eyes, Long Legs—Radiant smile. Accomplished, warm, genuinely kind, European-bred, 39-year-old, slender female - takes pleasure in biking, tennis, preparing and sharing wonderful meals. Seeks smart (but not pretentious), successful, athletically inclined man, 37-48, 5'9" plus, for spontaneous celebrations of ordinary events and more. Photo, please. 7941✉☎



The Best Way to Meet People Is Through Friends
Directors at It's Just Lunch!
Nancy Kirsch
Janet Kucklinca
Tammy Korol
Heather Smith
Lisa D'Alessio
Michelle Brown
Dating for Busy Professionals®
IT'S just LUNCH!
New York 212.750.8899
New Jersey 201.363.9594
Long Island 516.931.9339
Philadelphia 215.772.9999
Washington D.C. 202.466.6699
Chicago 312.644.9999
Los Angeles 310.277.9494
Dallas 972.991.4161
Miami 305.381.8888
Also offices in: Atlanta Houston Columbus Cincinnati Austin Baltimore Minneapolis Boca Raton Wilmington Indianapolis Newport Beach

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

New York Magazine

Strictly Personals

Work!

The New York Times recently* featured two couples who met through Strictly Personals, and one couple who met through matchmaker Denise Winston (a *New York Magazine Strictly Personals* advertiser for over 10 years) in *Vows*, which appears in the Sunday Style Section.

Where are you meeting your next date?

**February 21, Mar 14 & 28.*

Not Seeking Marriage—Sensuous, phobic senior - not phobic about work or play - seeking warm, authentic male person. 7993 ✉ ☎

We Are Ready—I am a pretty, warm, bright, happy, accomplished Jewish professional, 5'7", fit, very youthful 52, loving, full of joie-de-vivre, spirited, worldly yet soft, sensitive, spiritual and into traditional Jewish values. You are an accomplished, fine-valued mensch, ready to meet your soul mate. 7852 ✉☎

Cultured, Good-Looking Man—Seeks slim, charming lady, about 45, to share city and country delights. 7853 ✉ ☎

Smart, Sexy And Sweet—Very pretty female, 28, Jewish, tall, blond, fit, Ivy, down-to-earth - loves hiking, running. Seeks soul mate in attractive, honest, intellectual man, 26-38, who loves the outdoors, music, movies, theater. Ironic sense of humor a plus. Note/photo. 7973✉

Tall, Handsome Stock Broker—30, looking for model/actress type, 24-31, without the attitude. 7833 ✉ ☎

Free Samples (For Women Only)—Exciting, wealthy, well-educated (PhD), tall, handsome single male, Jewish, entrepreneur, age 44 (looks 24 naked), seeks best friend and main squeeze. Your satisfaction guaranteed. 30-day free trial offer includes adventure, fun, intimacy and hot romance with choice of jazz, foreign film, travel, exotic cuisine and moonlit walks. Return any unused portion of boyfriend if not delighted. Act now! Photo required. 7942 ✉

NY Film And Commercial Director—36, financially well-off, seeks slim, intelligent beauty, 22-28. 7843 ✉ ☎

Wonderful Gal Seeks Great Guy—Appealing and alluring blond, slender, 40ish, warm with style and substance, seeks compassionate, successful, well-educated man to be best friend and more. Childless - yours a wonderful plus. 7951✉

Extremely Successful—Handsome executive, blue eyes, never married, very generous and physically very fit, seeking an attractive white female, 18 plus, to have mutually satisfying relationship, because you deserve the best. 7977 ✉

Educator, MD—47, 5'10", called handsome, athletic, existential, seeks warm, reflective, liberal, very attractive woman, 30s, for serious relationship/family(?). Photo/letter. 7960 ✉

Sassy, Sexy And Some Kind Of Fun—Pretty, curvaceous 39-year-old who is Jewish, artistic, vivacious, seeking one consummate gentleman who is Jewish, comfortable in his own skin, still believes in love and ready for the real deal. 7849✉☎

Beauty And Brains—Attractive, articulate, successful, fit brunette, 37, seeking a man of substance with a sense of purpose and style. Varied interests include boating, fishing, sporting events, hiking, bicycling and live music - especially jazz. Cooking and eating great food are important. Weekend travel and vacations to exotic faraway lands are also my passion. Note and recent photo, please. 7945✉☎

Great Body And Mind—Pianist, male, seeks female under 40. I'm athletic and love writing, karate, the outdoors and laughing. Note/photo/phone. 7872 ✉ ☎

Seeking Mr. Right"stein"—I'm a striking, green-eyed, single Jewish female exec, slender, vibrant, late 30s, fun, intelligent. You're 37-49, sincere, accomplished, educated professional with integrity, who believes the best is yet to be. 7897✉☎

Wealthy Businessman—Handsome, mid 40s animal lover, has two children, 9 and 18 - looking for a committed relationship leading to marriage. Recent photo necessary. 7953 ✉

I Love—My job (academic), watching videos in bed (with you), soul talk, discovery. Male seeking slim, self-aware 45-55 female. Photo. 7919 ✉

Handsome Irish-Catholic—36, successful, athletic, never married, heart of gold, loves sports - traditional family values. Seeks a pretty, fit (mentally/physically), athletic, upbeat female. Note/photo. 7915 ✉

Honest, Sincere—Divorced Jewish male (NJ), attorney, 50, 5'10", handsome, nonsmoker, caring and considerate. Enjoy theater, movies, concerts, travel, volunteer activities. In search of nice, pretty, compatible woman (35-45). Photo/note. 7863 ✉☎

MLP—You and I started in NYM in September, 1997. Our relationship was affirmed a year later in these very pages by your beautiful words. Therefore, there is no better place to tell you of my desire to elevate our friendship and love to a lifetime commitment together. Will you marry me MLP? - YLD

Attractive Female—Seeks tall Christian male, 45-56, for relationship. 7858 ✉☎

Class, Brains, Joie De Vivre—Beauty in and out, enough money, early 50s. Sound like you? Sounds like me. Lovely lady looking for a good man. 7997 ✉

Romantic, Tall, Sincere—6'1", fit, athletic and youthful, 60. Divorced, grown children. Loves to ski, play tennis, sail, cycle and hike. Equally enjoys museums, ballet, theater, good films and travel. Christian background, Greenwich, CT resident. Mortgage finance professional and daily commuter to midtown. Looking for attractive, slender, athletic, youthful, classy woman, 40-50, nonsmoker, who is looking for a sincere, long-term relationship. Note/photo/phone. 7986✉

Gay White Female—36, 5'5", slender, health-conscious, passionate, simple values, professional, expressive, direct, down-to-earth, intelligent, seeks same - gay white female for possible mutual, empowering, spiritual relationship. No smoke. Manhattan a plus. 7824 ✉ ☎

Warm, Witty, Handsome—Articulate, trim Jewish man seeks caring, bright, striking match, 53-63. Photo. 7818 ✉☎

Are You Ready—For your last blind date! Beautiful, bright 38-year-old woman, still looking for ultimate man: intelligent, successful, attractive, great sense of humor. Note/photo. 7888 ✉ ☎

Long Legs—Tall (5'9"), thin, attractive, dark-haired health professional with a great smile, in her early 30s, seeks a tall, genuine, fun and attractive, financially secure Jewish male, in his 30s, with a good sense of humor, for lasting relationship. Photo/note. 7958 ✉

Unusual Woman—Many interests, both indoors and out - willing to learn yours. Retired entrepreneur, artist/designer. Seeking energetic, healthy silver-haired gentleman, 60-70. You'll be proud to be seen with me. Informative note/photo. 7974✉☎

Attractive, Slim, Tall—Jewish professional female. Enjoys the arts, walking and traveling. Seeks male counterpart, 45-60. 7856 ✉ ☎

Single, Successful Man(hattanite)—39, 5'10", athletic, seeks smart, funny, attractive partner-in-crime, soul mate, possible more. Relationship skills a must. Let's find out whether we are compatible! Photo, please. 7877 ✉ ☎

Attractive, Bright Latina Professional—Divorced, kind and loving. Seeks a man with integrity, nonsmoker, 45 and up, for a happy, healthy, long-term relationship. Photo/note. 7938 ✉

Lower Westchester Single Dad—A young-looking 40, Italian/Jewish lawyer and smoker (bad, I know), 5'5", 145, emotionally and physically attractive, never-married (want to be), craves a woman who is emotive, feminine and sexy (heels and lingerie, not Skechers and sweats). Photo, please. 7994 ✉

Handsome MD—Jewish, 53, successful, kind, loyal, athletic. Seeking attractive, kind, slender female MD/JD/MBA, 25-45. md1945@pol.net Photo/bio. 7848 ✉☎

Beautiful Fitness Expert—Blond and feminine, looking for ideal mate. Jewish preferred, LI, 35-45. 7970 ✉ ☎

Gay Male—42, 5'11", private, successful, handsome, fit, who enjoys foreign film, museums, travel and sports. Seeks friendship with 45-55 male - successful, charming, handsome professional with similar interests. European would be a plus. Note/photo/phone, please. 7991✉

Entrepreneur, MBA, Private Pilot—Sincere, handsome white male, 6'1", 40, athletic, fit, financially and emotionally secure, communicative, fun, nice guy of Italian descent, who enjoys bicycling, sailing and much more, seeks female counterpart for permanent relationship. Looking for someone 25-35, who is intelligent, down-to-earth, with a good sense of humor, family-oriented, attractive, slim, and lives with passion yet enjoys the simple things. Please reply, so the next time we purchase New York Magazine, it will be for the articles! 7871 ✉ ☎

Only "4" In Looks—In "Smart Women, Foolish Choices", I'm called "diamond in the rough". Kind, caring, menschlich Jewish professional seeks woman who's very kind and loves children. 7931 ✉ ☎

Dreams Can Come True—Once upon a time there was an elegant woman with exquisite taste, who was having a hard time finding her soul mate. This is one way. Let's see! I am a sincere, sensitive, fun-loving female who's intelligent and enthusiastic. Slim yet curvy, honest with eclectic interests. Romantic, love to laugh, ready to share a true love story with the right nonsmoking male, 35-49. Photo/phone/note. 7901 ✉ ☎

Are You Tired—Of meeting non-quality women? Look no further. I am 5'5", 30, beautiful inside/out, looking for life partner. Note/photo. 7971 ✉

Timing Is Everything!—If you are a 55-plus, tall, fit, handsome, affluent gentleman ready to adore, spoil and fall in love with a petite, slim, pretty, accomplished, unique woman - send photo. 7866 ✉ ☎

Winning The Lottery Is Winning Me—Positively gorgeous, refined, considerate, charming, never married, nonreligious Jewish attorney. Write if you are of equal calibre. 40-52. Photo. 7999 ✉

Ruggedly Handsome—Romantic, 60ish, busy owner of successful international manufacturing company - seeks outlet for his charm. Generosity and zest for travel and the good life in the person of a brainy, bold, athletic, 30-40ish year old, not afraid to share a life of adventure and intimacy. Note/photo a must. NY/NJ a plus. 7954 ✉

Sleepless In Soho—Without you. Intelligent, witty, single Jewish male, living in Soho, seeks slim, nonsmoking, unencumbered Manhattan woman, 40-47, for romance. I am 48, 5'8", 165, work two jobs but have a lifetime to share with the right woman. Note/photo/phone. 7967 ✉☎

Ready For Real—Pretty, passionate, nonreligious Jewish child psychologist, 38, looking for an intelligent, down-to-earth, genuine man who sings in the car, laughs out loud at a joke, cares about people and ideas, and is also ready for real. 7868 ✉☎

NYMessage

David, Belgian Prince—Sarabeth's was our new beginning. Call me. 7985 ✉☎

Lovely Lady—Pretty, fit, satisfying career, diverse interests, 40s, looking for love, laughter and life adventures for the long haul, with similarly smart, spunky, successful, socially aware, sweet soul mate, 40s-early 50s, who has good looks/heart and interest in a family. Photo. 7883✉☎

Eric Stoltz Looks—Make this romantic, single Jewish male, nonreligious, who is tall, slim, with classic good looks, boyish charm, artistic soul, young 40, self-made man...a keeper. You are an attractive, slim female, 20s-30s, looking for love and affection and much, much more. You supply the fire and I'll bring the wood. Note/photo. Open-minded. 7815 ✉☎

Physically Fit, Athletic male—34, MA degree, Yankee fan, seeks bright, petite, slim, single white female. 7836 ✉ ☎

Joie De Vivre—Beautiful, green-eyed (Rebecca DeMornay look-alike), late 30s. Running a very successful and very interesting business, adventurous, well-traveled, athletic, sensual, sophisticated, loving, with solid values. Seeking to share an empathic and mutually supportive, joyous life, including children, with a man of similar nature and interests. Note/photo. 7996 ✉☎

Single, White Jewish Male, Gemini—40ish, nonsmoker, creative, BFA, sensitive, funny, honest, antiques, movies, CD 101.9, pizza, seeks magic in a single, white Jewish female, nonsmoker. Photo. 7851✉☎

Eclectic, Attractive, Playful—Romantic, professional white female - loves theater, travel, dining, dancing. Seeks bright, handsome professional, 40-53, 5'9" plus, nonsmoker. Photo. 8001 ✉

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 7976 ✉

Handsome MD—Italian-American, seeks slim, pretty female, nonsmoker, fun, friendship. Photo/note. 7980 ✉

Handsome Doc—46, seeks sweet, smart, sexy soul mate. 7947 ✉☎

37, Tall, Handsome—Fit Jewish MD is convinced that NY has at least one very intelligent, kind, attractive, thin, sweet, totally together, very happy and successful woman who has a passion for life and work. Please also have a great sense of humor, be outgoing and less than 34 years of age. Naturally, I realize that the above-said woman is hard to find, but please call or write if you agree that the best place to start is when you have this much in common. 7959 ✉☎

English Import—Very attractive blond female, slim, smart, sexy, charming and affectionate, 5'6", late 40s, loves music, movies, travel, the Times, and life in general. Seeks tall, successful, loving man to share and enjoy life, laughter and the pursuit of happiness. 7873 ✉☎

Warmhearted PhD, 59—Fit, 5'9", 160, black, seeks pretty, slim, unpretentious, kind lady to share love/life. 7924 ✉☎

Holistic White Male—36, professional, sincere, serious and spiritual, attractive, a new-age thinker. Warm, fun, sensitive and multitalented. Alcohol, tobacco and drug-free. Vegetarian. Loves weekends in the mountains, meditation, movies, music, hiking and the outdoors, marksmanship, juicing, quiet evenings, excellence and achievement. Seeking compatible female, 25-39. Be sweet, honest, down-to-earth, intelligent, emotionally secure and real. Choose spiritual values over material. Follow your heart. Photo requested. 7920 ✉ ☎

Good Guy, Good Looks, Good Heart—Original, creative, trustworthy. Prefers full-figured woman, 30-42, who is passionate about movies, music, massage and life. Photo/note. 7912✉☎

Get Ready For A Sizzling Summer—With this attractive, shapely professional lady. Share lattes, museums, novels now; aquatics, baseball, barbecues later. Confident, fit gentleman, 37-50. Photo. 7918 ✉☎

Early-30s Jewish Male Physician—Kind, athletic, worldly, sensitive and much more, seeks attractive, accomplished, intelligent, slender Jewish female, 25-32, for long-term relationship. 7975✉

Leggy, Attractive, Creative Woman—Seeks dynamic, marriage-minded, grounded Jewish man, 37-45, 5'10" plus. I'm athletic - play tennis, ski, run. Summer is coming. Will share long, hot, lazy days and Cherry Garcia with just the right guy. Note/photo/phone. 7988✉☎

Looking For Ms. Right—I am an attractive, single white male in my early 40s, 5'10", fit and trim, active professional who is very successful as well as caring and charming. I have residences in NJ and NYC. I'm seeking a very attractive, slim, single white female, up to 34, 5'3"-5'9". Hopefully you enjoy travel, theater, the arts and romantic getaways. Photo/note/phone is a must. 7949 ✉

Sail With Me Beyond The Sea—To golden sands of love. My offer to Miss *Right: a cultural Jewish dad, mid 40s,* creative professional with a sparkling personality and looks to match, who loves to sail, ballroom dance and live romantic cultural life with healthy values and ethics, bonded together with humor. Please be beautiful inside and out. Note/phone/photo. 7989 ✉ ☎

Charming European Widow—Nonsmoker, seeking gentleman to 76, able to walk, travel and to share intelligent conversation. I'm fluent in German. 7908✉☎

Gay Country Boy—Smart, sincere, funny, healthy, truly cute 43, innkeeper (i.e. busy weekends), loves travel, classical music, yoga, theater, film, horse racing and dogs. Seeks similar to share sane, contented lives. Note/photo. 7747 ✉☎

Gay Man - New To NYC—Cute, successful extrovert, jade eyes, glasses, independent, 30, fit 5'7", with magnetic charms, seeks handsome success story for fun and sightseeing. Note/photo. 7917✉☎

Cute, Single Jewish Female—44, 5'9", blond, fit, great personality, MD, seeks single divorced man with children to share happiness with me and my son. 7898 ✉☎

Looking For Connection—Psychologist, eager to share life's rewards, looking for one good man in 40s-50s, emotionally and financially secure, attractive, able to communicate, commit. Me: very attractive, slim, warm, caring, well-traveled. Must see to appreciate. Note/photo. 7929✉☎

NEW YORK
BEST OF NEW YORK

DEDICATED TO THE VERY BEST OF EVERYTHING.
The *Best of New York* Issue. What Could Be Better?
Issue date: 5/3 On sale: 4/26
Call 212-779-7500 for advertising information.

Handsome, Bright Millionaire—55, seeks to indulge personable, bright, articulate, pretty young woman, 27-40, for long-term relationship. Please send photo (required) and phone to: 7939 ✉

European Woman—Or Europe-oriented American woman, sought by attorney, 43, who believes that NYC teaches you how to be a success but Paris teaches you why to be one. Photo appreciated. 7832✉☎

Let's Get To Know Each Other Gently—Without the usual pressure of immediate relationship expectations, by exploring art, *culture, movies, esoteric/spiritual worlds* together. 40ish, vibrant woman, cosmopolitan background, loves good conversation, seeks self-aware male companion for fun-filled friendship. 7913 ✉ ☎

Love's Labour Lost?—Labor relations consultant/arbitrator/mediator seeks a sincere companion - not a labour of love! White male, 40, 5'10 1/2", 165 lbs, very fit, trim and handsome, would enjoy meeting younger, stunning and vivacious enchantress. Cultural/athletic hobbies. If the above connects with your needs, the conflict of aloneness may be resolved! 7876✉☎

Single White Male—48, would like to meet a pretty, marriage-minded woman to start a family. Note/photo appreciated. 7943 ✉ ☎

Bubbly, Thin, Athletic—Successful Jewish-Italian, 5'2" beauty, seeks soul mate with open heart. He's 38-46, fun(ny), good-looking, very successful, and golfs. (212) a plus. 7921 ✉ ☎

Jersey Girl—(Monmouth County), young 51, thrives on jade skies and salt-spray walks. Bright-eyed and wise. Can coquette or ponder. Spiritual; exuberant. Loves critters *and vibrant discourse. Fit and curvy.* Professional; well-educated. Seeks fine fellow, 40s-early 50s; healthy nonsmoker, intelligent and moral. Blessed with humor and kindness. Self-sufficient, with one-world sensibility. Photo please. 7850 ✉☎

In Search Of Demi—White male, 38, well-built, 5'7", very selective, loves sports, dining out, travel. Considered a *nice guy by others. Seeks white female,* 20-45, with Demi Moore-type body, for erotic adventures/dating and possibly more. Must be open-minded, fun, good kisser, love short skirts. Please be drug/disease-free, nonsmoker. Send letter/photo a must. 7946 ✉

47—Divorced, nonreligious Jewish MD seeks passionate, successful Manhattan woman to share dreams and reality. Grown kids okay. Shapely preferred. Unpretentious a must. 7979 ✉ ☎

Are You Dreaming—Of a woman who excites your senses, stimulates your mind and warms your heart? A tall, slim, long-legged, athletic, cultured and adventurous, late-40s professional awaits you. Note/photo, please. 7906✉☎

Widower Dad Wanted—Attractive, young 45, upscale Jewish woman, *divorced, no kids, (914), great personality,* seeks devoted, smart, handsome, successful best friend. Must be 5'9" (at least) and no older than 53. Photo/note/phone. FABGAL4@aol.com 7820 ✉ ☎

Boca Raton, Florida—Handsome, successful Jewish physician, 43, 6'1", 185 lbs, in excellent shape, classical pianist, in search of sweet, talented Jewish woman, 27-35, musician, artist or other creative professional, family-oriented, willing to relocate to Florida, for a lifetime of love and happiness. Letter with photo (or self-portrait), please. 7961 ✉

If You Disliked Your Wife—But really liked marriage, this warm, attractive, passionate, successful, well-educated, divorced, upper east side Jewish woman would like to make you happy. You should be 50-60, successful, high-energy, cultured, well-mannered, talkative and funny. Physical beauty is secondary to capacity to love and integrity. 7892 ✉☎

Warm, Loving, Elegant Woman—(No long legs, not blond!), seeks optimistic, compassionate, refined gentleman, 55 up, financially secure, for companionship, fun...and who knows? World-class sense *of humor and love of music a plus. 7814*✉

Seeking Male Counterpart, 45-60—I am an attractive woman with homes in NYC and East Hampton, whose sound qualities include wit, sincerity and consideration. My interests are in friends, family, fun, beaches, movies, arts, reading, fine food and wine. Photo/note. 7831 ✉☎

Gay Jewish Woman—Sincere, sensitive, attractive, physically fit, emotionally sound, 40. Enjoys animals, movies, Broadway, Fire Island and travel. Seeks smart, attractive, nonsmoking, NYC Jewish woman, 35-45, with similar interests, for whatever comes our way. Photo. 7819✉☎

MARY ANN MADDEN #939
NEW YORK MAGAZINE COMPETITION

Sherlock Sholem—Israeli detective in relentless pursuit of his nemesis, Professor Yom Tirra.

Lamont Scranton—Crime-fighter (called the Whodas) who knows what evil lurks in the hearts of Pennsylvanians.

Tabman—Amateur sleuth who, with his companion, Borin', combats the evils of Nutrasweet.

Above, What's in a Mean? Competitors are invited to sully by anagram one familiar name of fact or fiction and provide for it a brief description similarly altered by a one-word jumble.

Results of Competition 936, in which you were asked for "Near Miss" versions of people, places, phrases.

Report: How fine you are. A peachy lot, here a prequel, there a sequel, but who's counting? We love these because they sound like someone trying to get it right. And failing. Which reminds us of us. Not a moment too soon, either.

First Prizes of two-year subscriptions to *New York* to:

In the room the women come and go,
Talking of Leonardo DiCaprio.
Emily Sylvester, South Windsor, Conn.

"Bond . . . Junk Bond."
Lester Saldinger, Plainview, N.Y.

Parsley, Sage, Rosemary, and More Sage
Nicholas Lume, Maspeth, N.Y.

Runner-up Prizes of one-year subscriptions to *New York* to:

My name is Ozzy Osbourne, king of kings.
Natalie Wittenbrook, San Francisco, Calif.

I'm a poet and I didn't even realize.
Sandra Bark, N.Y.C.

Damn the torpedoes, this was a brand-new boat!
John Blumenthal, Rye, N.Y.

And Honorable Mention to:

We hold these truths to be as plain as the nose on your face.
Chris Doyle, Burke, Va.

Always a bridegroom, never a bride.
J. Bickart, N.Y.C.

World War, Part II
Bob Edwards, Galena, Mo.

Anus Horribilis
Gillian Conor, Penn Valley, Pa.

Ali Baba and the 40 Perps
Karl Levett, N.Y.C.

Carry Me Back to Old Virginity
Inger Pettygrove, Charlottesville, Va.

Ace "the Body" Ventura
Bob Kopac, Poughkeepsie, N.Y.

A Tale of Twin Cities
Ellen Burr, Truro, Mass.

Friends, Romans, countrymen, lend me one of your ears.
Robert Furstenthal, La Jolla, Calif.

I Remember Mambo
Mike Olton, Long Beach, Calif.

I Can't Believe It's Not "I Can't Believe It's Not Butter"
Reed McColm, Pasadena, Calif.

A Stockcar Named Desire
William L. Bennett, Muskegon, Mich.

Dial "M" for Manslaughter
Alvin Easter, Minneapolis, Minn.

Happy, Sleepy, Grumpy, Sneezy,
Developmentally Delayed, Bashful,
and Doc.
Ellen Conford, Great Neck, N.Y.

Hansel and Footsel
Mark Wolfson, Lauderhill, Fla.

A Penny Saved Is a Penny Put Away Safe Somewhere
Dan Greenburg, Hastings-on-Hudson, N.Y.

How Now Brown Bag?
J. D. Reinicker, Lakewood, Ohio

Buffy the Vampire
Dottie Gutenkauf, Plainfield, N.J.

Upmanship 1.1
Anna Maibaum, New Rochelle, N.Y.

Cogito ergo zoom
Dr. Roger D. Kellerman, Albany, N.Y.

Goodbye, Mr. Crisps
Louis B. Raffel, Northbrook, Ill.

Caveat vendor
John Palermo, Webster, N.Y.

A boy like that could kiss your brother.
Larry Laiken, N.Y.C.

The Baskervilles' Dog.
Raymond E. Benenson, Niskayuna, N.Y.

Kenny F
David Rozenson, Newton, Mass.
similarly: Eric Feinstein, Ossining, N.Y.

Charles Sheen
D. C. Capps, N.Y.C.

Cynthia Ozark
Mark S. Greenberg, Bronx

The Love Song of J. Alfred E. Neuman
Joan Ruttenberg, Alexandria, Va.

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations
That is known as the Happy Hour.
Elisa Falciglia, Reston, Va.

Satire is wet clothes on Saturday night.
Karen Bracey, Burke, Va.

Soave Ebola
Lucy Oblonsky, Newark, Del.

Bada bing baby boom!
Sue Lin Chong, Washington, D.C.

Daniel Barenboom
Howard Slenk, Grand Rapids, Mich.

The Crying Shame
Ehel Heftler, Valley Stream, N.Y.

Saline Dion
Charles Rosenberg, South Bend, Ind.

Operation Desert Song
James C. Wisznieski, Pittsburgh, Pa.

"I did not have snacks with that woman . . ."
Jan Streilein, Aiken, S.C.

Gimme a little kiss, will you, Hardy.
Susan Harriman, San Francisco, Calif.

The Iceman Is in the Building
Sarah Gay, Atlanta, Ga.

I saw the best minds of my generation destroyed by mad-cow disease.
Paula Doherty, Tiverton, R.I.

Let Us Now Give It Up for Famous Men
Abigail Dobbs, Florence, Ala.

Do I dare to eat a pizza?
Nita Lamborghini, Newburyport, Mass.

It was the best of times, but it also had its downside.
Philip A. Dynia, New Orleans, La.

O, true apothecary! Thy drugs are fast-acting and recommended by four out of every five doctors.
Louise Jackson, Somerset, Mass.

Tinker, Tailor, Soldier, Sailor
Brian Bracey, Carrboro, N.C.

The Lord is my shepherd;
I shall not want for sheep.
Pete Zouras, Vienna, Va.

Do you know the way to Sin Jose?
Ben Kenny, Catonsville, Md.

The e-mail of the species.
John O'Byrne, Harold's Cross, Dublin, Ireland

And I will give unto thee the PIN to the kingdom of Heaven.
Joel Sitrin, Alexandria, Va.

There's Something About Mary, Queen of Scots
Todd Feitelson, Millbrook, N.Y.

Alas, poor Yorick. He was my main man, Horatio.
Marc Doyle, Newark, Del.

Half a nice day.
Jasper Rosenberg, Somerville, Mass.

A Man for All Weather
J. M. Tribelli, N.Y.C.

Into the valley of death rode the Fortune 500.
Alan Levine, N.Y.C.

Stevedore Dalí
Paul Kocak, Syracuse, N.Y.

The Starlet Letter
Sam Lancaster, Sewanee, Tenn.

Wagner's Rinse Cycle
Sylvia Rapp, New City, N.Y.

All happy families lack distinction, but each unhappy family is without peer.
Peter Templar, Cambridge, N.Y.

Nike: Just Buy It.
M. Davis, New Canaan, Conn.

A shower curtain has descended across Europe.
Beth Koban, Springside, Sask.

Who cares what evil lurks in the hearts of men?
Fran Manne, Mahwah, N.J.

I'm Claudius
Elaine Stallworth, New Port Richey, Fla.

The Theory of the Leisure Suit
A. Shulman, Sarasota, Fla.

Gods and Munsters
Douglas Braverman, West Bloomfield, Mich.

Gertrude Stein Meets the Wolf Man
M. E. Colby, Metuchen, N.J.

Cot on a Hot Tin Roof
John Faxon, San Antonio, Tex.

ASAP's Fables
Chris Lewnes, Brooklyn

Gingko Bologna
Gail Goldman, Brooklyn

Kafka, Fran, and Ollie
Burt Wooster, Roxbury, Conn.

June Flockhart
Linda Harris, N.Y.C.

Torched by an Angel
Mary Ellan Flora, Mohegan Lake, N.Y.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 939, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by April 23. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the May 24 issue.

Smart City *continued from page 51*

sauce, gnocchi with tomato and basil). The toasted spaghetti, a lusty bowl of oven-crisped strands baked with pine nuts, spinach, and red peppers, is a favorite, but it must be hell on the dishwasher, who scrubs and rinses in a sink behind the bar, surrounded by thrift-shop lamps and tchotchkes. Notoriously press-shy, the couple who run this place don't like too much business; the mismatched chairs barely accommodate their regular clientele. Asked to describe the menu, a woman who answers the phone gracefully declines. "I'm going to hang up now," she says. "We don't believe in that."

There's good news and bad news about the recent burst of new Indian restaurants. More kitchens mean more potato-stuffed dosai and chana masala for all of us, but it also means there's very little to distinguish one place from the next. That isn't a problem at **Tiffin** (18 Murray Street; 791-3510), a brand-new spot in lower Manhattan with impressive credentials. Co-owner Kumi Kalantri has a track record; his minuscule Thali, a closet of a West Village restaurant, draws a loyal clientele with its daily changing fixed-plate vegetarian meal. At Tiffin, three times the size and much more atmospheric, he expands on that theme. In India, a tiffin is a vertical lunchbox made of stainless-steel compartments that stack one on top of another; here, Kumi's four cooks, each born in a different part of the subcontinent, fill them with vegetable curries and stews that vary each day to reflect the cooking style of a specific Indian region—Gujarati on Thursday, Goan on Saturday, et cetera. At night, after the Wall Streeters have deserted the neighborhood, the quick-lunch tiffins are replaced by a more leisurely prix fixe menu that is just as geographically diverse. Greaseless samosas stuffed with feta and pomegranates are almost weightless. Khandvi, a hand-rolled chickpea pasta in a yogurt sauce, gets a powerful kick from mustard seeds and chilies. Sindhi sai bhaji, flavored with fenugreek and dill, is a rich, subtly spiced take on creamed spinach. And the undhiya, Gujarat's classic stew, combines plantains, jackfruit, lotus root, potato, and eggplant in a sauce brought to piquant life by curry leaves and red chilies. In May, Kumi will inaugurate a Sunday series of cooking classes for those intrepid eaters who want to learn how to navigate the Indian spice rack. "Out of a billion people in India," he says, "800 million are vegetarians." If there were more restaurants like Tiffin, the percentage here might be the same. ■

BREAST CANCER BEGINS EVEN SMALLER THAN THIS. THAT'S WHY YOU NEED A YEARLY MAMMOGRAM, ESPECIALLY AS YOU GET OLDER. MAMMOGRAMS CAN DETECT LUMPS TOO SMALL FOR YOU TO FEEL AND EARLY DETECTION MAY SAVE YOUR LIFE, SO CALL 1-800-ACS 2345.

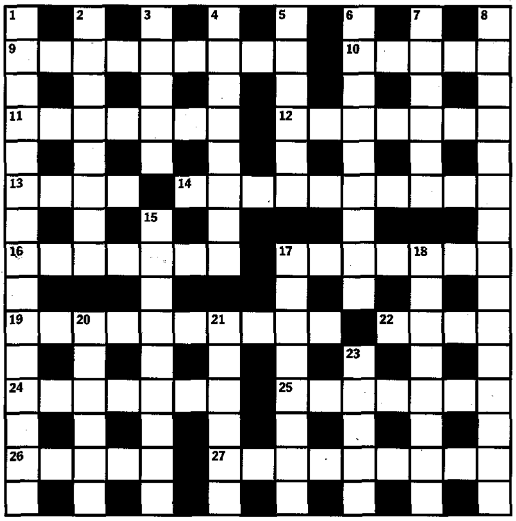
GET A MAMMOGRAM.
EARLY DETECTION IS THE BEST PROTECTION.

Ad Council
A Public Service of This Publication

AMERICAN CANCER SOCIETY®

The 'Guardian' Crossword

ACROSS
9 Note hip seams split by stress. (9)
10 Makers of song sheets, we hear. (5)
11 Immature timber from which palings may be made. (7)
12 You're probably surprised when it goes up. (7)
13 Close tight. (4)
14 Lunatic relatives may be a potential hazard. (6,4)
16 Still getting in late, showing childish habits. (7)
17 It describes events of world-shaking importance. (7)
19 Rising—or just turning over? (10)
22 An outside number that's unidentified. (4)
24 Heaven is covered transport in a rainstorm. (7)
25 Two ways to regard an informal survey. (4-3)
26 Unsuitable description of those in poor health. (5)
27 A craft based on fundamental duplicity. (9)

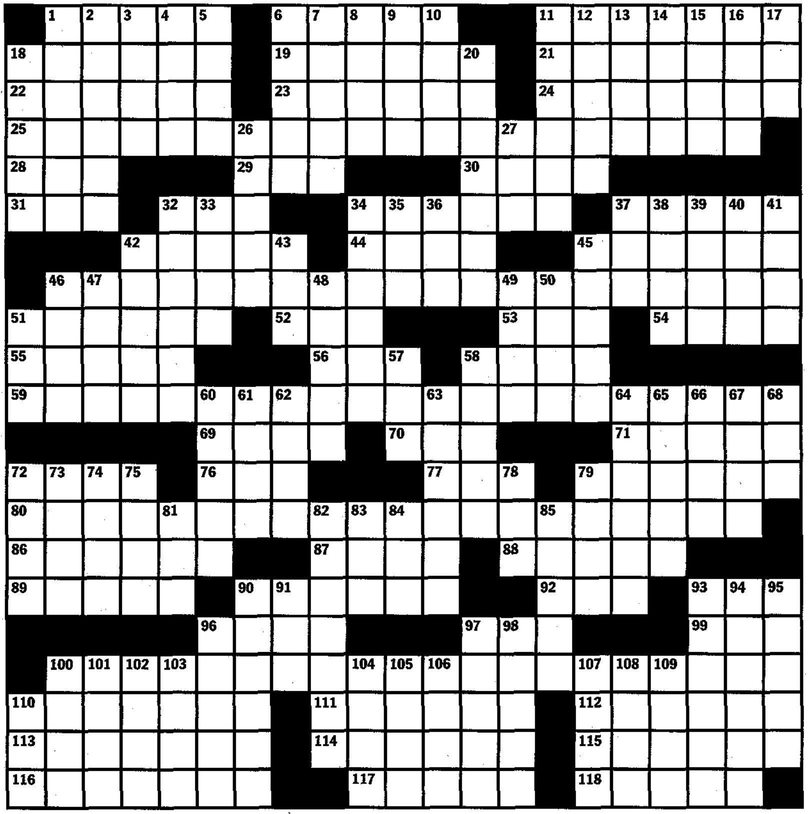


DOWN
1 He makes an example of one. (8,7)
2 Oriental involved in happy festival. (8)
3 Blame one put on the head of Dean Swift. (5)
4 Cadger is source of shame. (8)
5 A steep fluctuation in currency. (6)
6 Catechism put out in diagrammatic form. (9)
7 Where Desert Rats went to drink, say? (6)
8 Increasing anxieties expressed in nurseries. (7,8)
15 It might be the last straw for loyal supporters. (9)
17 Author takes fish without permit. (8)
18 Short skirts tempt the clergy! (8)
20 Check provided in extreme case. (6)
21 The roof covering yonder church. (6)
23 Writer writing odes. (5)

'Tax-Time Rhyme': 'Cue' Crossword • By Maura B. Jacobson

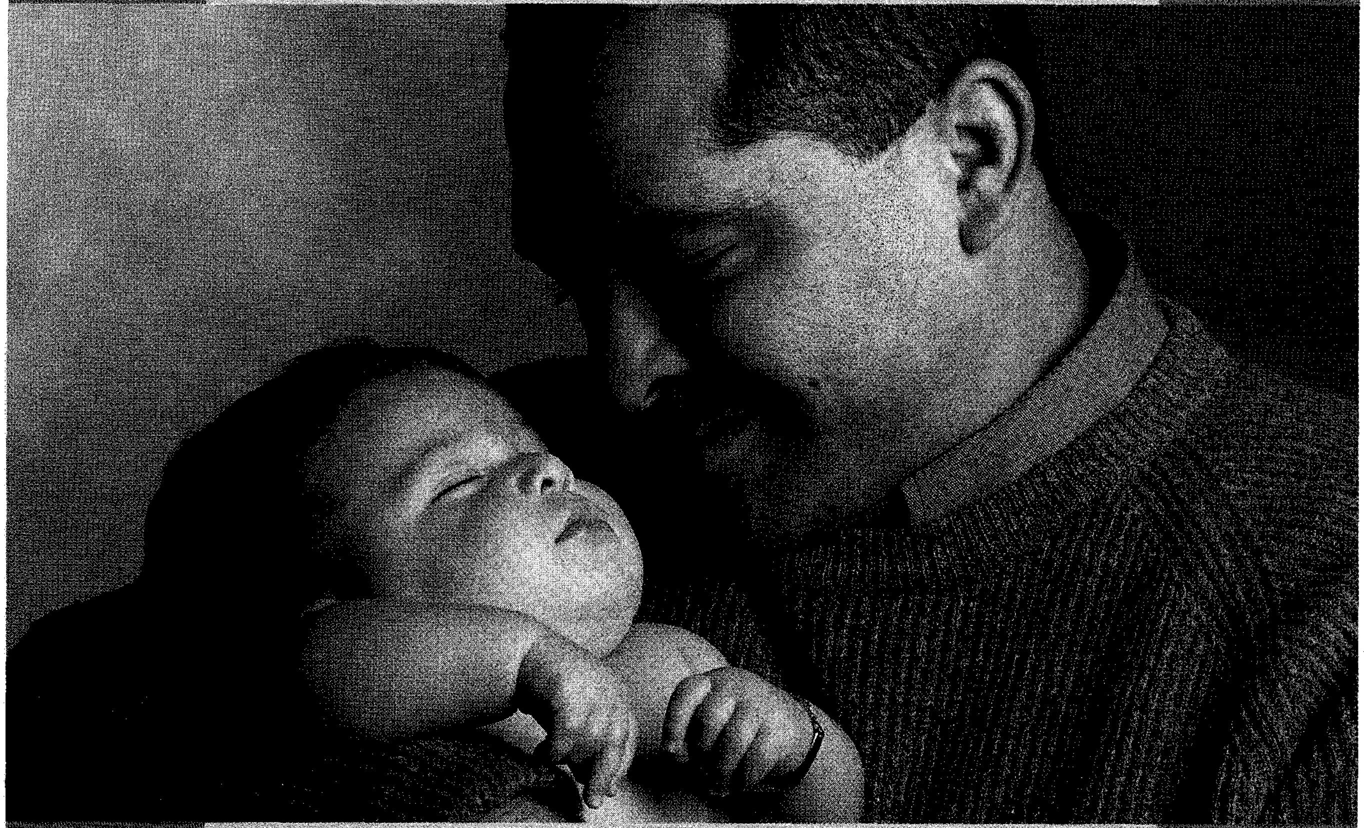
ACROSS
1 Runs the harvester
6 Neckerchief
11 Mobile home
18 Not as happy
19 Eat it, then gargle
21 Give ground
22 Declare
23 Lizard of a Williams play
24 Highly concentrated, as a beam
25 ADVICE, in the rhyme
28 —— Aviv
29 Loser to D.D.E., twice
30 Reykjavik is its cap.
31 Eithers' correlatives
32 Short-order sandwich
34 Freshman cadets
37 Unrhymed writing
42 Sand site
44 Prefix with gravure
45 Medical charlatans
46 ADVICE continued
51 Tropical vines
52 Illiterates' signatures
53 Volga tributary
54 Ditto
55 River mammal
56 "One Day —— Time"
58 Mural's place
59 ADVICE continued
69 Dropper's cry
70 ——la-la
71 Jeweled headwear
72 No mere talker
76 On the —— vive
77 Great Plains tribe
79 Cleansed of impurities
80 ADVICE continued
86 Entertain royally
87 Viking name
88 Winter rain
89 General tendency
90 Spain, there
92 Certain phono records
93 Ed. TV channel
96 Sundance Kid's girl
97 Health club
99 High, in music
100 THE RESULT
110 Prom-night gift
111 Tax dodger
112 Not a do-gooder
113 Munitions storehouse
114 Testify
115 Exxon ships
116 Removers of lawn uglies
117 "Revenge of the ——," 1984 movie
118 Huskies' hauls

DOWN
1 Bacon serving
2 Ford flops
3 Yemen's gulf
4 Coffeepot, for short
5 Mex. miss
6 Spry
7 Elder statesmen
8 Filthy incrustation
9 King Harald's father
10 Martinez of the Yankees
11 Groups of three
12 Pertaining to the kidneys
13 Outermost Aleutian island
14 More than annoyed
15 German filmmaker Riefenstahl
16 "Sidewalks of New York" start
17 Numbered rd.
18 Took care of
20 Arctic deer
26 Door fastening
27 Desirable card for "twenty-one"
32 Take caution
33 Jurist's knowledge
34 Magician's word
35 Powell's "Thin Man" co-star
36 WW II arena
37 Kind of nose
38 Fans' yells
39 Eight: prefix
40 Ladle off the fat
41 Tivoli's Villa d' ——
42 Silly blunder
43 Put the whammy on
45 Uneasy feeling
46 Kin's partner
47 Archibald or Thurmond of basketball
48 Paper quantities
49 Brit. Airways, formerly
50 Neighbor of Tex.
51 In the bass range
57 Intruder in the grass
58 Gunfighter Earp
60 Close-fitting hat
61 Clock hand
62 Typical De Mille film
63 Beethoven's Third
64 Practice pieces
65 Who's base, in a comedy routine
66 Pasta-sauce brand
67 Utah city
68 Like Carroll's hatter
72 Pub missile
73 Nonpareil
74 Move sidewise
75 "Saving Private ——"
78 Where lts. train
79 Pre-coll. school
81 Long in the tooth
82 Laid down new asphalt
83 The Renaissance, e.g.
84 Ear assault
85 Mitigate
90 Kennedy and Merman
91 Depot abbr.
93 Hocked
94 Downing Street couple
95 Eye sores
96 "Pomp and Circumstance" composer
97 Disburse
98 Trims away the rind
100 Time long past
101 Cockney's steed
102 Previously utilized
103 Car path
104 At deuce, in tennis
105 VCR insertion
106 Airwick target
107 Andy's radio sidekick
108 One of the Simons
109 Bush's alma mater
110 Crow's comment



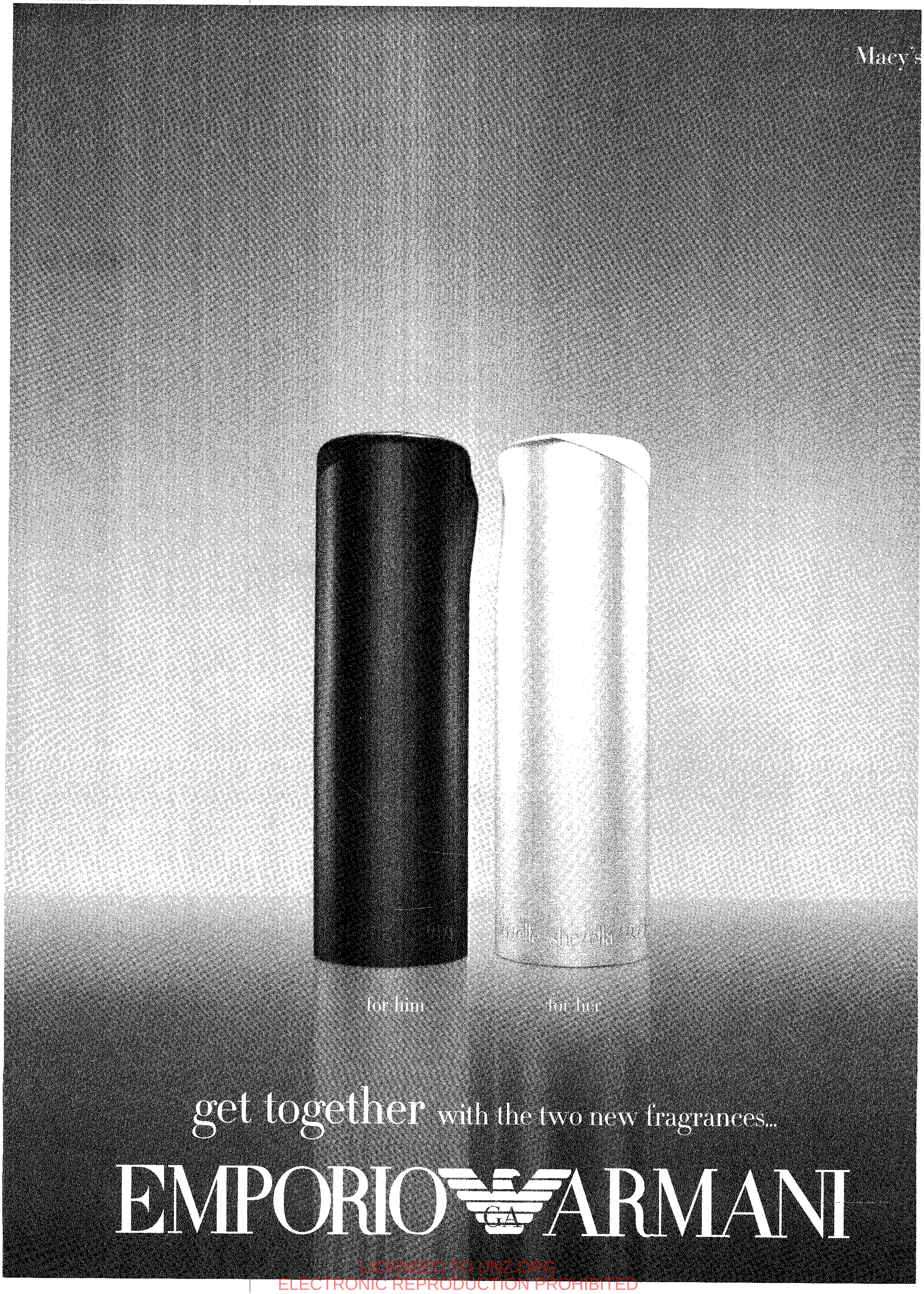
Solutions to last week's puzzles appear on page 81.

"15 YEARS AGO I HAD TESTICULAR CANCER.
THREE MONTHS AGO I HAD A SON."



Luis Reyes was only 23 when he got cancer…for the second time. Six months earlier, Luis had been treated at a local hospital for testicular cancer. But now the cancer was back. Two large tumors were growing in his chest and behind his abdomen. This time Luis' family looked for the best cancer care possible for him. They brought Luis to Memorial Sloan-Kettering Cancer Center and quickly realized it should have been their first choice. At Memorial Sloan-Kettering, our doctors treat more cancer patients in a year than most doctors treat in a lifetime. First, we treated Luis with chemotherapy, then delicate surgery to remove the cancer. Today, 15 years later, Luis remains cancer free. But if one miracle in his life wasn't enough, three months ago Luis was touched by another. A son, Matthew, was born to Luis and his wife. If someone you care about needs help and hope, please call us at 1-800-525-2225.

Memorial Sloan-Kettering Cancer Center
The Best Cancer Care. Anywhere.
1275 York Avenue, New York, NY 10021 http://www.mskcc.org
For a video about our services call 212-639-3486.


Macy's
for him
for her
get together with the two new fragrances...
EMPORIO GA ARMANI